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KÜHNER

School of Etudes

For the Pianist

Book II

(Higher Elementary Grade)

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CONRAD KÜHNER

School of Etudes

For the Pianist

A Selection of
Standard Etudes in All Styles
Progressively Arranged

Translations by
DR. THEODORE BAKER

Book I (Lower Elementary Grade) —Library Vol. 481
Book II (Higher Elementary Grade) —Library Vol. 482
Book III (Lower Medium Grade, Section I)—Library Vol. 483

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PML

PREFACE.

The question was recently raised and discussed in a musical periodical, whether the study of "Études" is, on the whole, necessary and useful for the art of Pianoforte-playing; or whether it would not be better wholly to dispense with them, using purely mechanical finger-exercises in their place. After many pros and cons, a wiseacre finally advanced the idea that, in his opinion, the question should not read: "Are études useful?" but rather: "*Which* études are useful?" —And he hit the nail on the head; for the question, whether études are necessary or not, is instantly answered in the affirmative by every teacher of skill and experience.

After all, it was not entirely unprofitable that this question was raised and earnestly discussed; for this discussion has, at least, pointed out where *thoughtless* practising, and *aimless groping about* in the province of études lead to, —namely, either to no result, or to the injurious influence, by people who have derived no profit from *certain* études, that the entire literature of études is useless. *Selection* is, consequently, of great importance.

As the real study of carefully selected études is so decidedly beneficial, and as the playing of études totally unfit for the purpose, or the practise of exercises in general without plan or aim meets with so little success, I have been moved to compile a collection of standard études of real value and utility to the art of pianoforte-playing.

The "School of Etudes" will, I believe, fulfil the highest reasonable expectations concerning a work of this kind. The Six Books included in the present edition not only cover the technics of piano-playing up to and including the Higher Medium Grade (forming an excellent preparation for Cramer's "84 Studies"), but these technics are represented exclusively by such model études as are well adapted to raise both the *intellectual* and the *technical* standard of the player. And herein lies the kernel of the entire study of études—that success can be obtained only when the intellectual goes hand in hand with the technical.

13891-6

DIRECTIONS FOR THE PRACTICE OF ÉTUDES.

In the following directions I do not claim to advance different principles from those already established by the most prominent pedagogues. Yet, in accordance with the maxim that "the good and right cannot be repeated too often in order to defeat the contrary," I will give some directions which will prove useful to many.

(1) Before an étude can be played as a piece of music, so to speak, each hand must be able to execute its part alone without technical mistakes; and, as a preparation, the separate technical figures must have been analyzed and practised as "finger-exercises," according to their difficulty.

This is by no means a loss of time, but is, rather, the surest and swiftest way of attaining the object.

(2) The *tempo* during practice must always be, comparatively speaking, moderate. If the étude itself has been found not too difficult from the standpoint of the pupil, and he yet makes mistakes while giving strict attention, then the *tempo* is too fast, in spite of all favorite excuses; hence is deduced the necessity of

(3) Faultless practice.

(4) Of great importance for the playing in general is *rhythmical* practice. Even a slight exaggeration in this direction is preferable to the contrary, because such exaggeration usually wears itself off very fast, whereas monotony of rhythm does not change so easily to the opposite.

(5) In the ELEMENTARY STAGE one should not begin too early to require too high a standard for the musical interpretation of the piece, especially with pupils of limited capacity. One should, however, at this very stage, be unrelentingly severe with regard to "correct" execution. When the "correct" has already become so well grounded as to be a matter of course, the student may then apply himself to the specifically musical contents of the composition with all the more minuteness, ease, and success. "First the form, then the contents."

(6) One should not advance too quickly. After the study of about six études, a brief halt should be made, in order to confirm the standpoint by the repetition of certain études. Herein lies greater advancement than in the incessant chase after new studies.

(7) Practice of the finger-*staccato* is the most excellent means of giving elasticity to the touch, and that pearly coloring to the passages which can never be acquired through *legato*-exercises alone. It is, therefore, recommended that most of the *legato* études be also taken *staccato* from the finger-joint, *after having been previously practised legato*. However, the practice of *staccato* presupposes a well-grounded technic, and, on this account, it is not of so much use in the elementary stages as in the medium and higher grades.

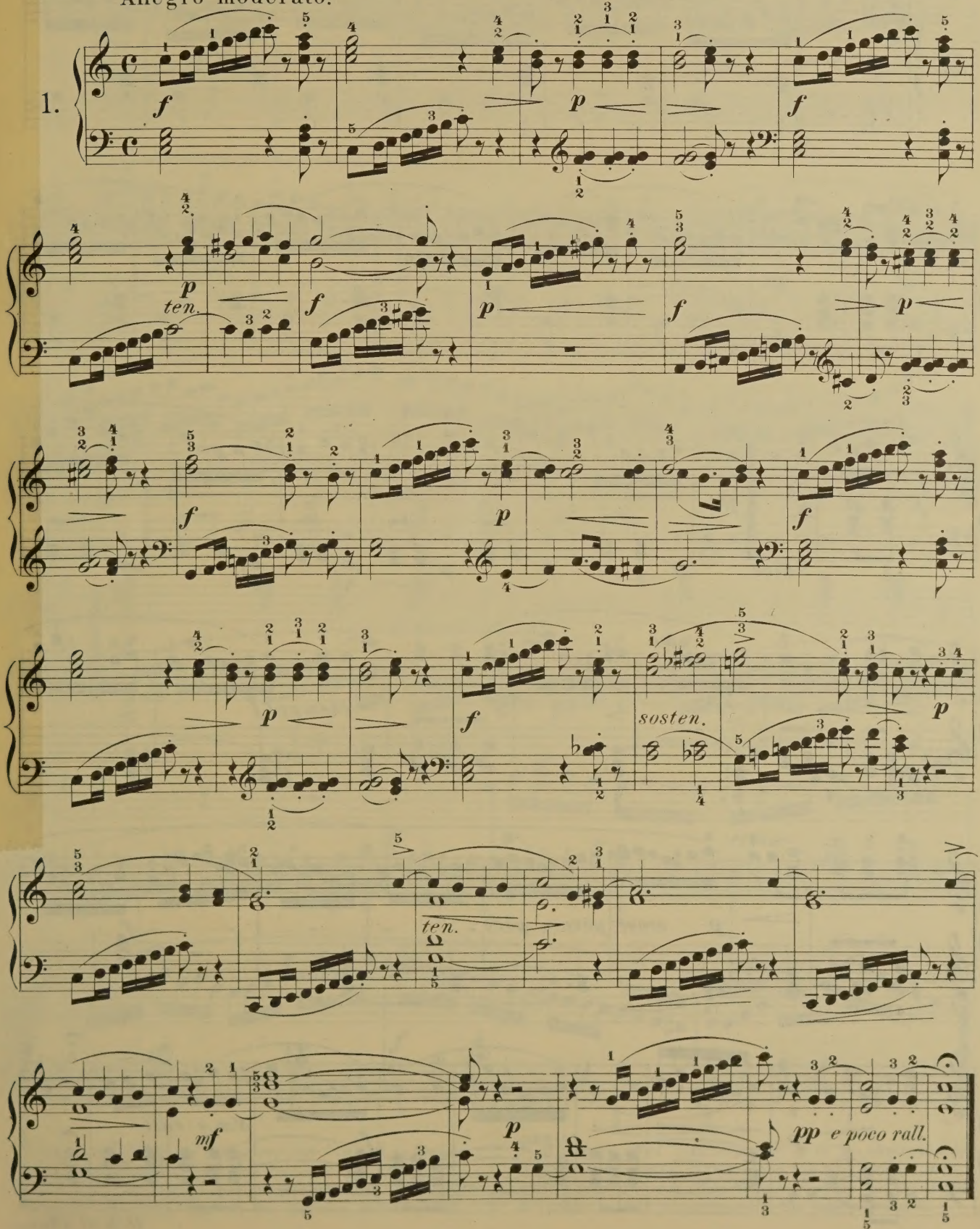
(8) The use of the pedals in the study of études, is, in general, to be regarded as mischievous—excepting, of course, those études in which the use of the pedal is expressly indicated, and its application intended.

CONRAD KÜHNER.

Obere Elementarstufe. | Higher Elementary Grade.

Allegro moderato.

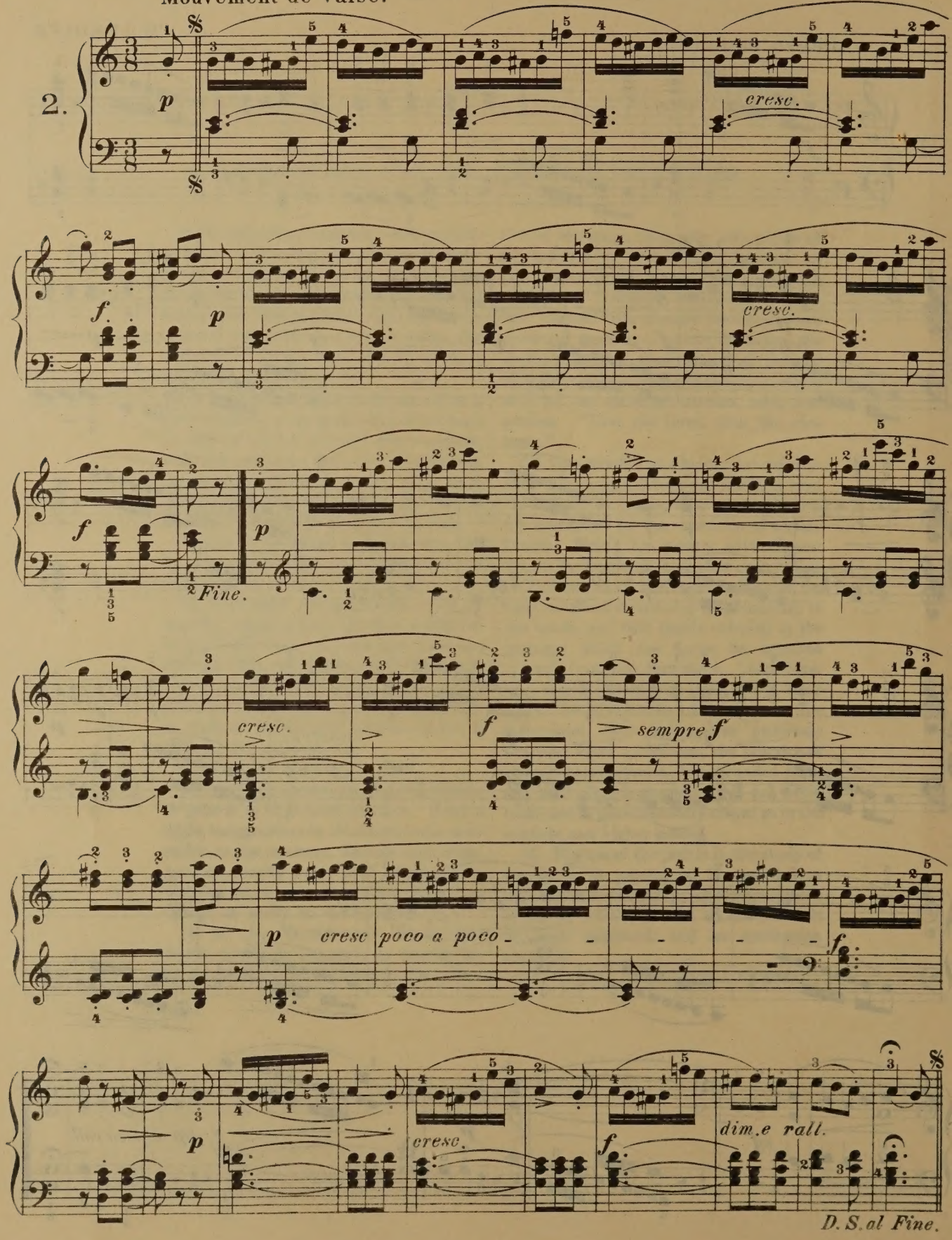
H. LEMOINE.

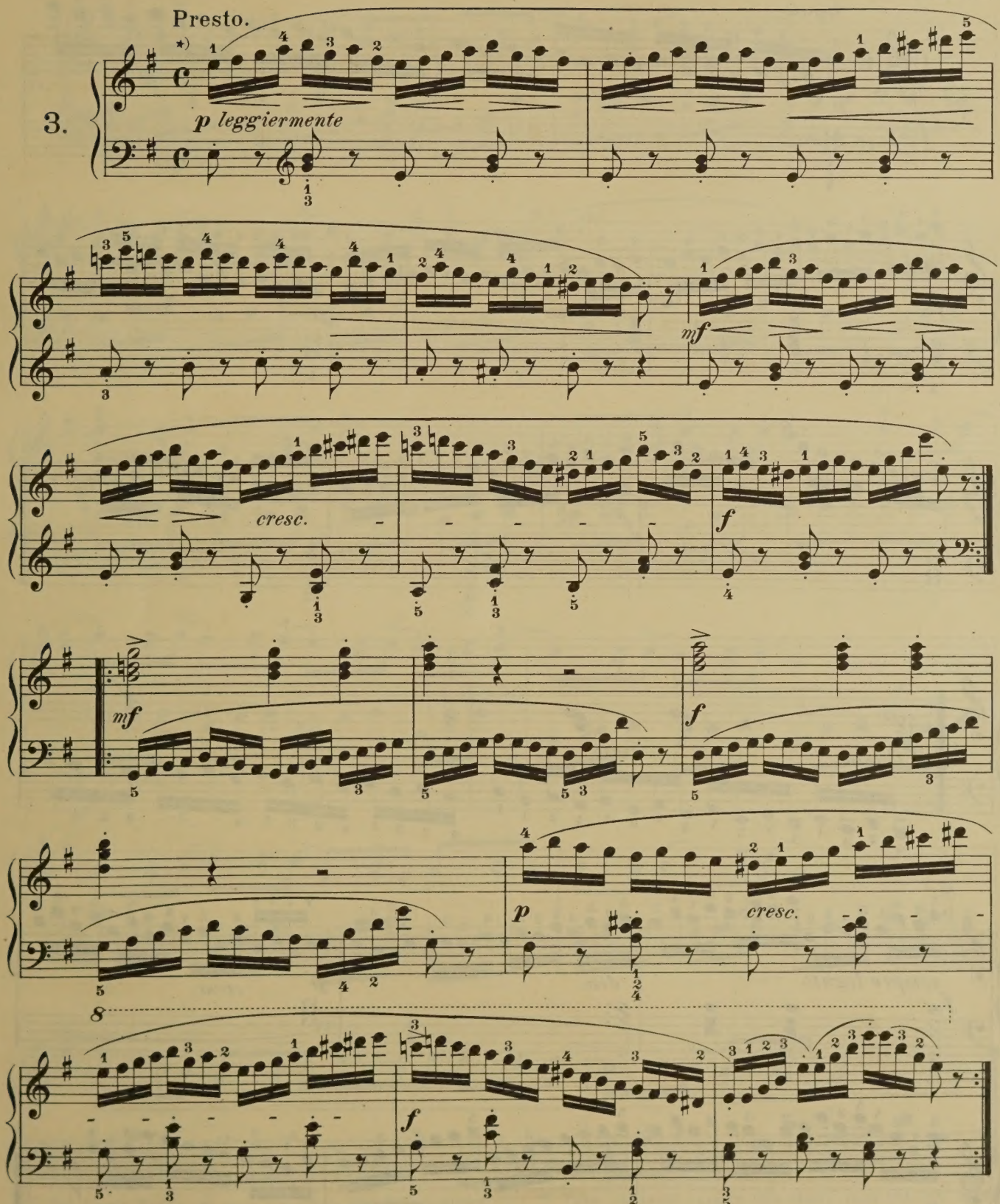


Printed in the U. S. A.

Mouvement de Valse.

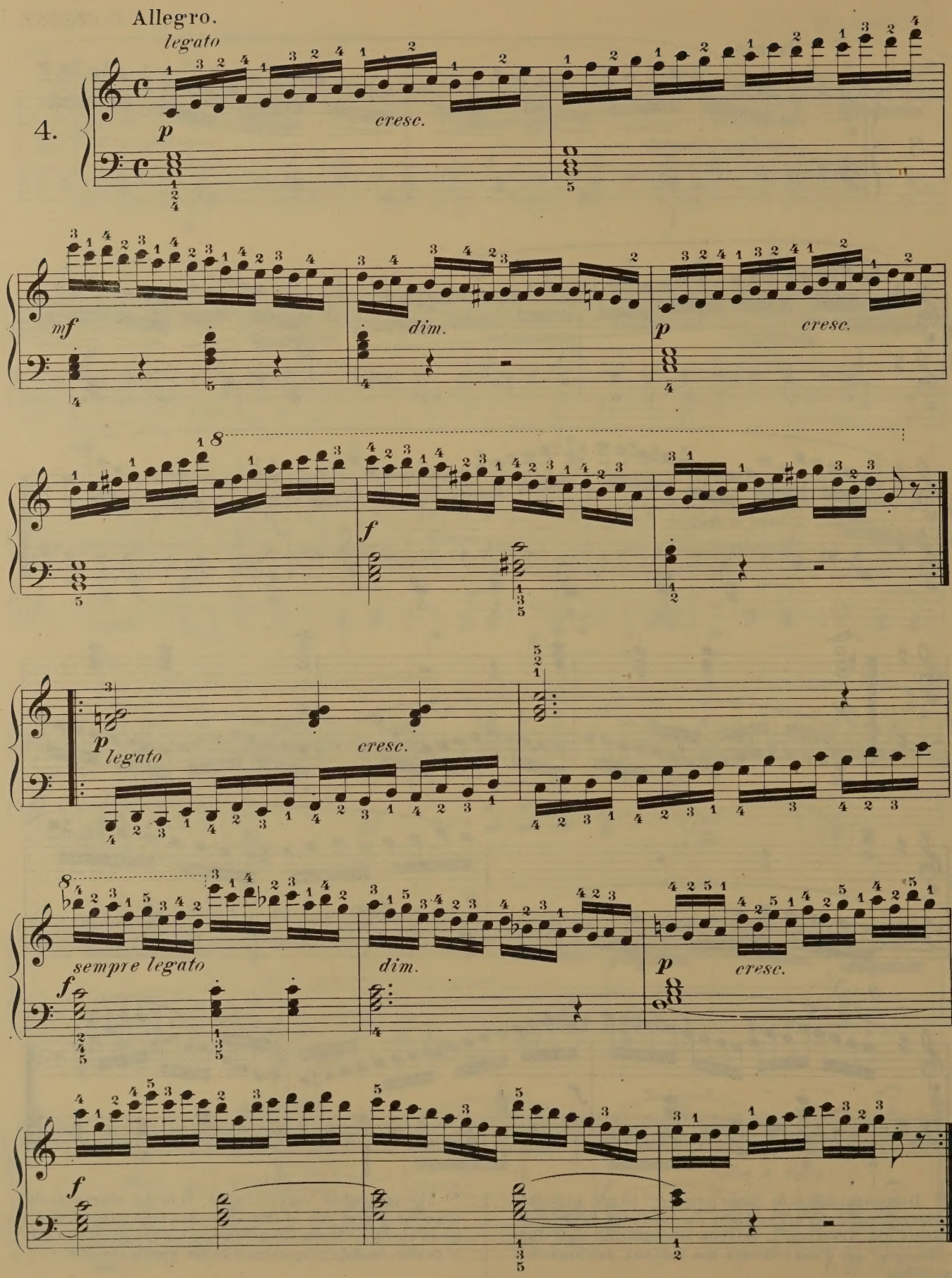
H.LEMOINE.





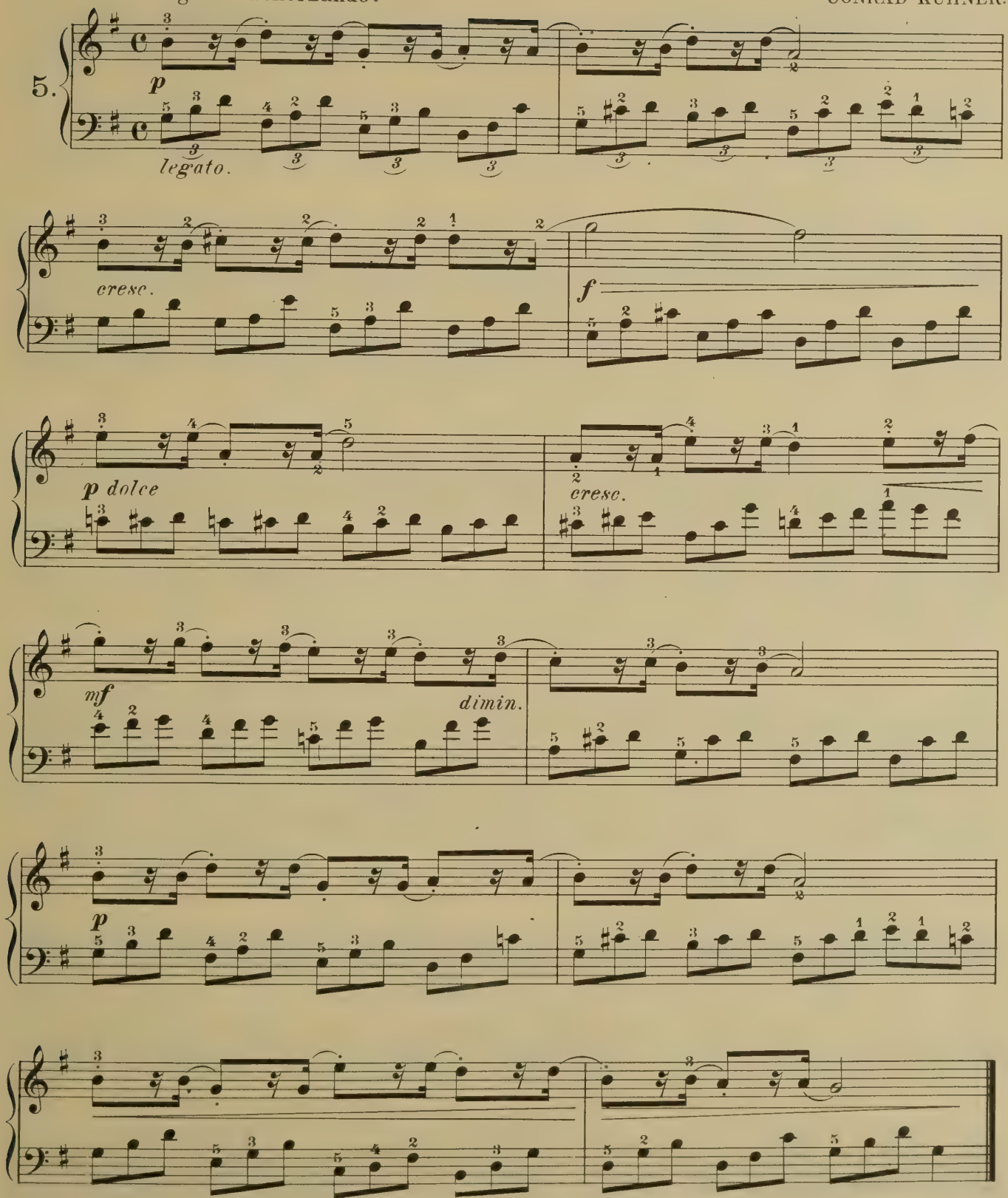
*) Das vorgeschriebene „*leggiermente*" ist erst zu berücksichtigen, wenn der eigentliche Zweck dieser Etüde — Energie des Anschlags — erreicht ist; natürlich muss diese „Energie" der Fingerkraft des Schülers durchaus entsprechen.

*) The prescribed "*leggiermente*" is to be observed only when the *actual aim* of this study has been attained, namely, an energetic touch. This "energy" of the *fingers* must, of course, be duly proportioned to the pupil's strength.


Allegro.
legato
4.
p
cresc.
mf
dim.
p
cresc.
f
p
legato
cresc.
sempre legato
f
dim.
p
cresc.
f

*) **Allegretto scherzando.**

CONRAD KÜHNER.

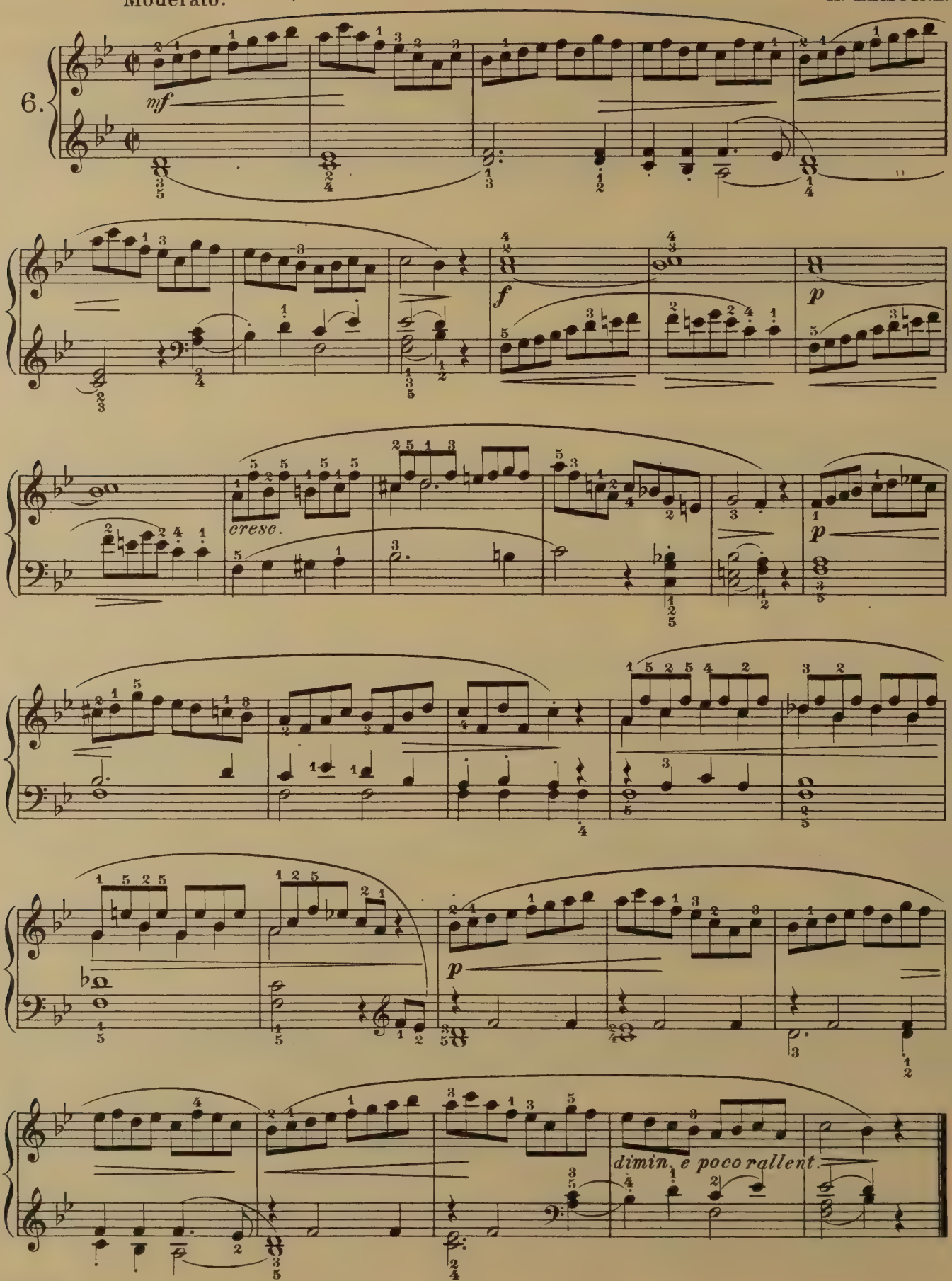


*) Bei dieser Etüde sei ganz besonders darauf hingewiesen, dass die linke Hand ihren Theil durchaus sicher und fliessend können muss, bevor an das Üben der rechten Hand gedacht werden darf; hierbei sei noch erwähnt, dass die Staccatipunkte der rechten Hand im ersten Stadium des Übens am besten unberücksichtigt bleiben.

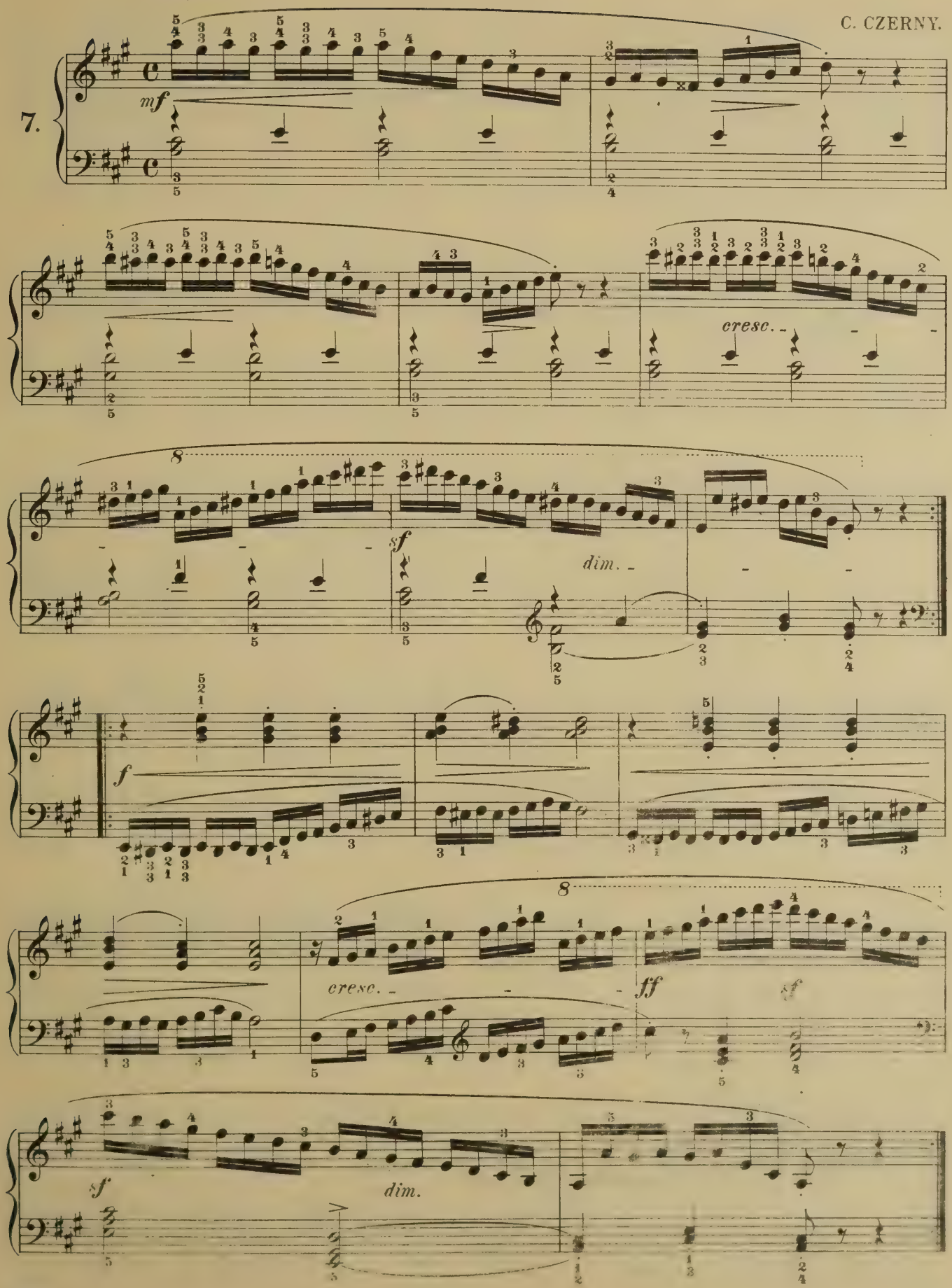
*) Take especial care in this study that the *left* hand can do its part with perfect certainty, and *flowingly*, before beginning practice with the right hand. The staccato-dots are best left unnoticed in the first stage of practice.

Moderato.

H. LEMOINE.

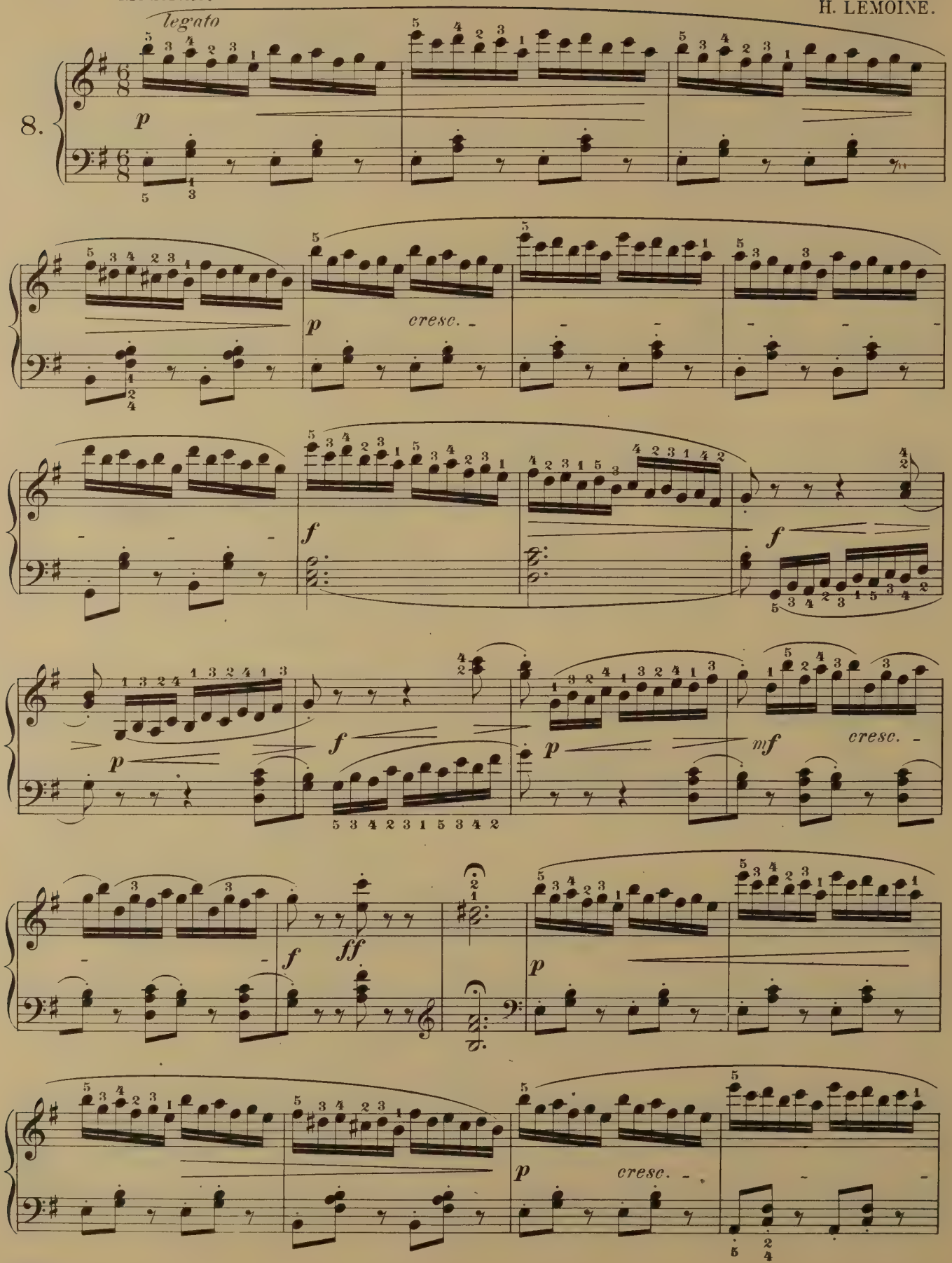


C. CZERNY.



Moderato.

H. LEMOINE.



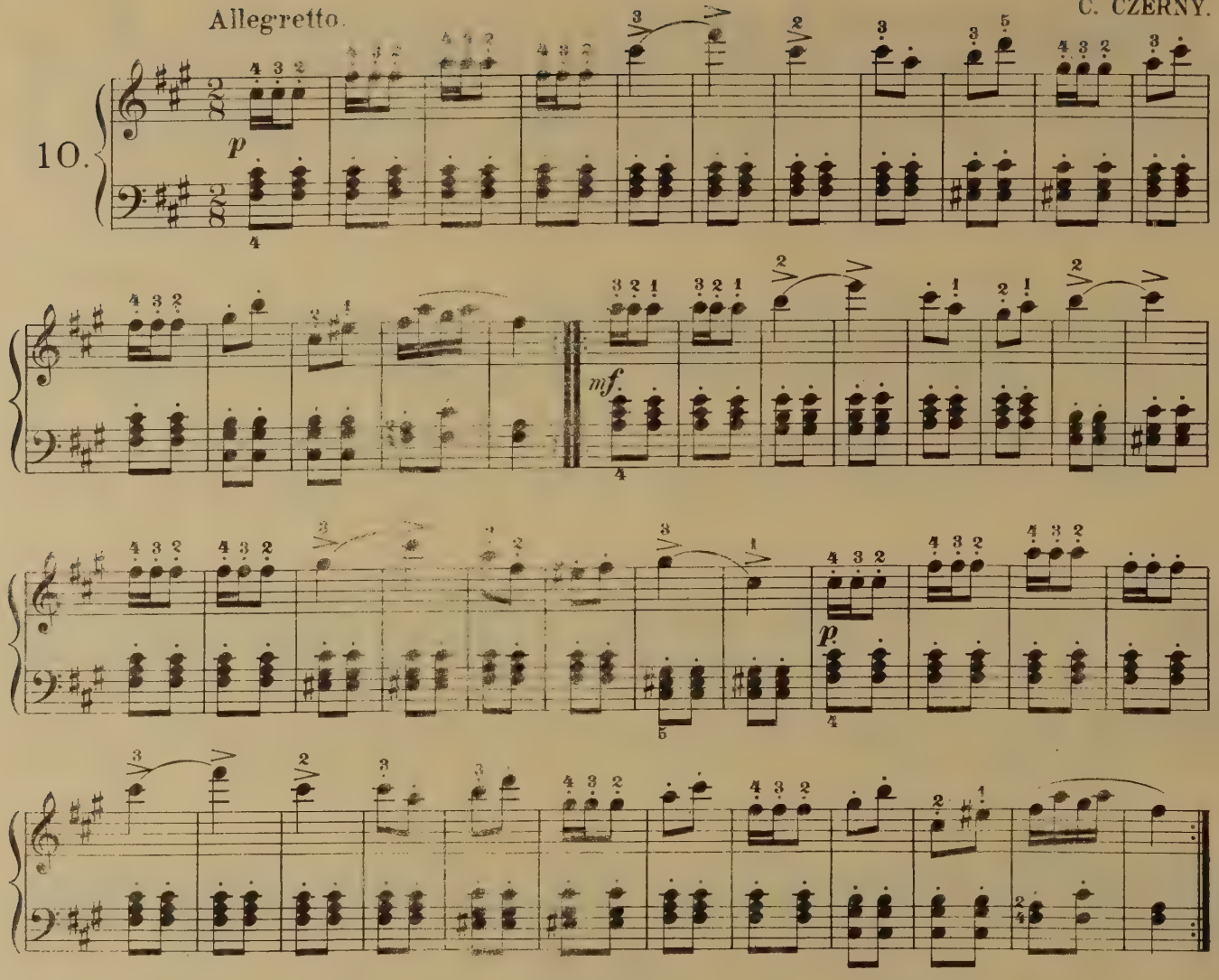
Andantino grazioso.

H. LEMOINE.

9.

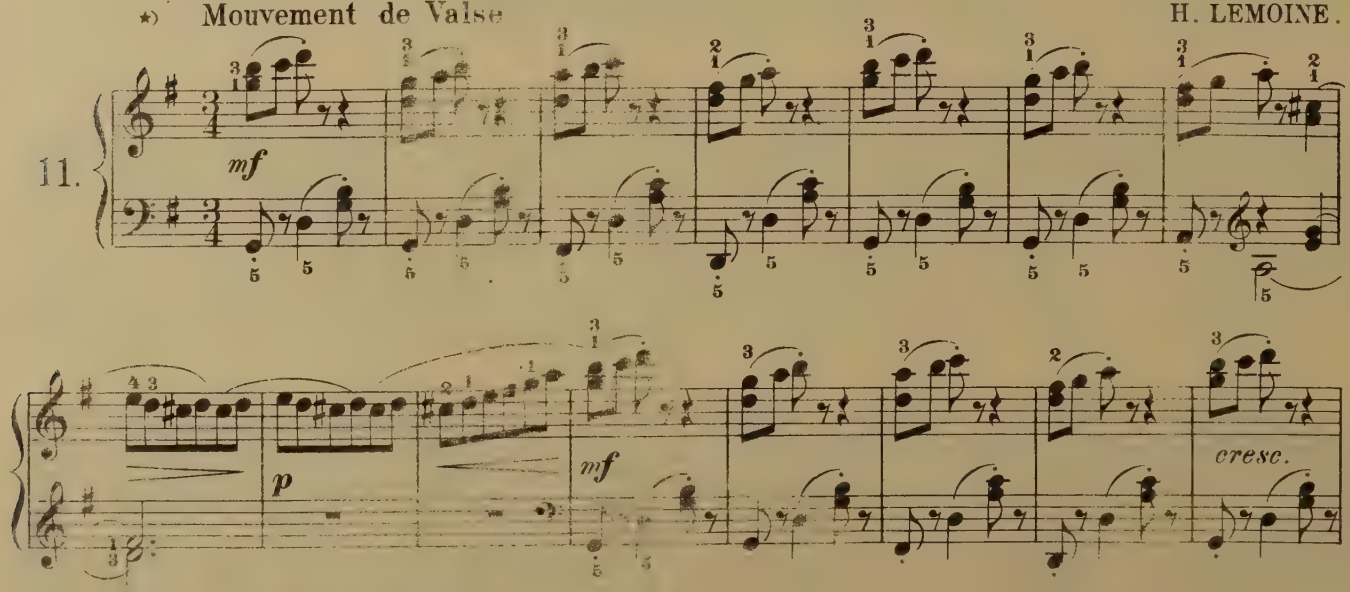
10. Allegretto.

C. CZERNY.



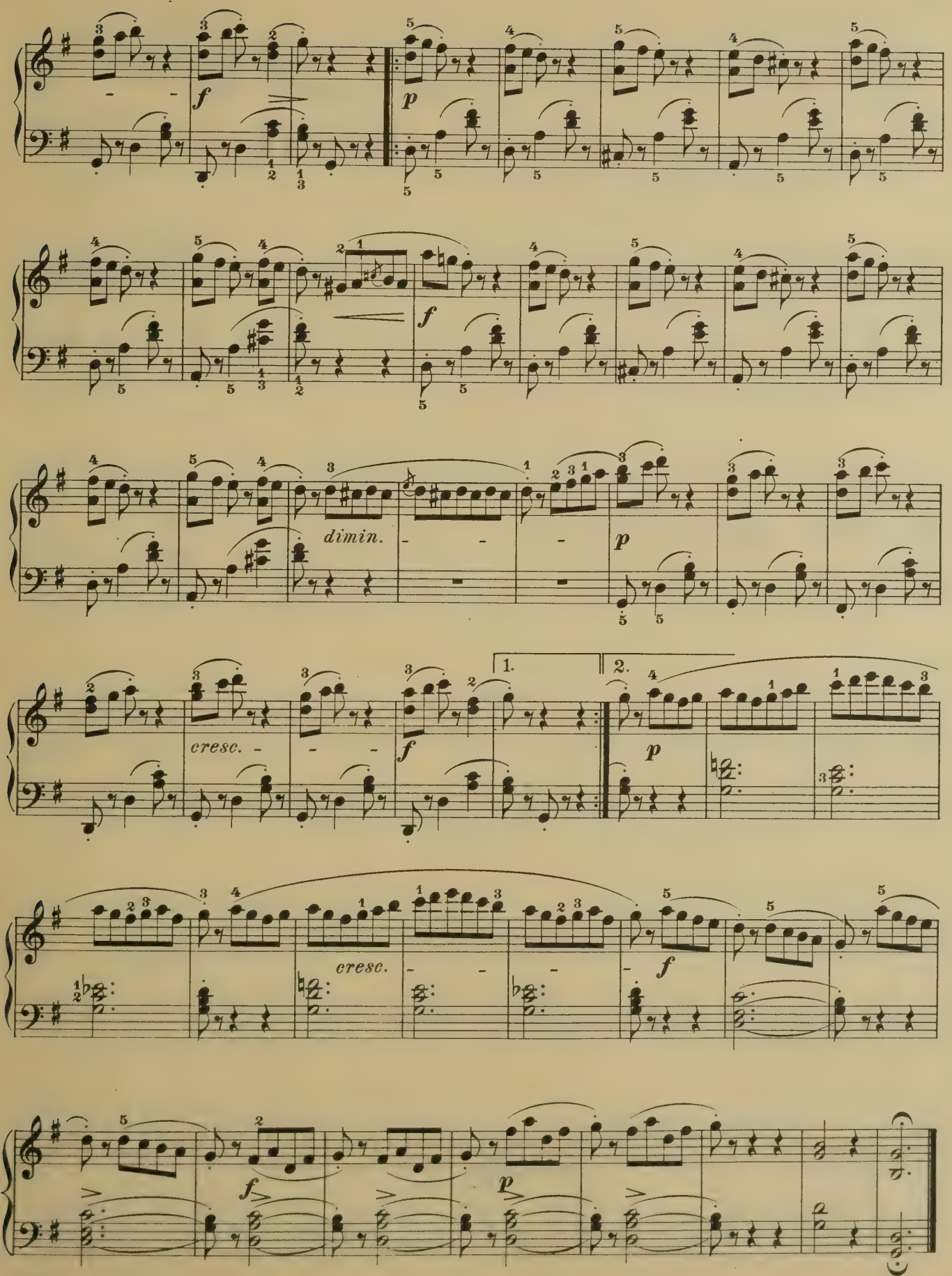
11. Mouvement de Valse

H. LEMOINE.



*) Das Üben mit der linken Hand allein ist bei dieser Etüde wieder von besonderer Wichtigkeit

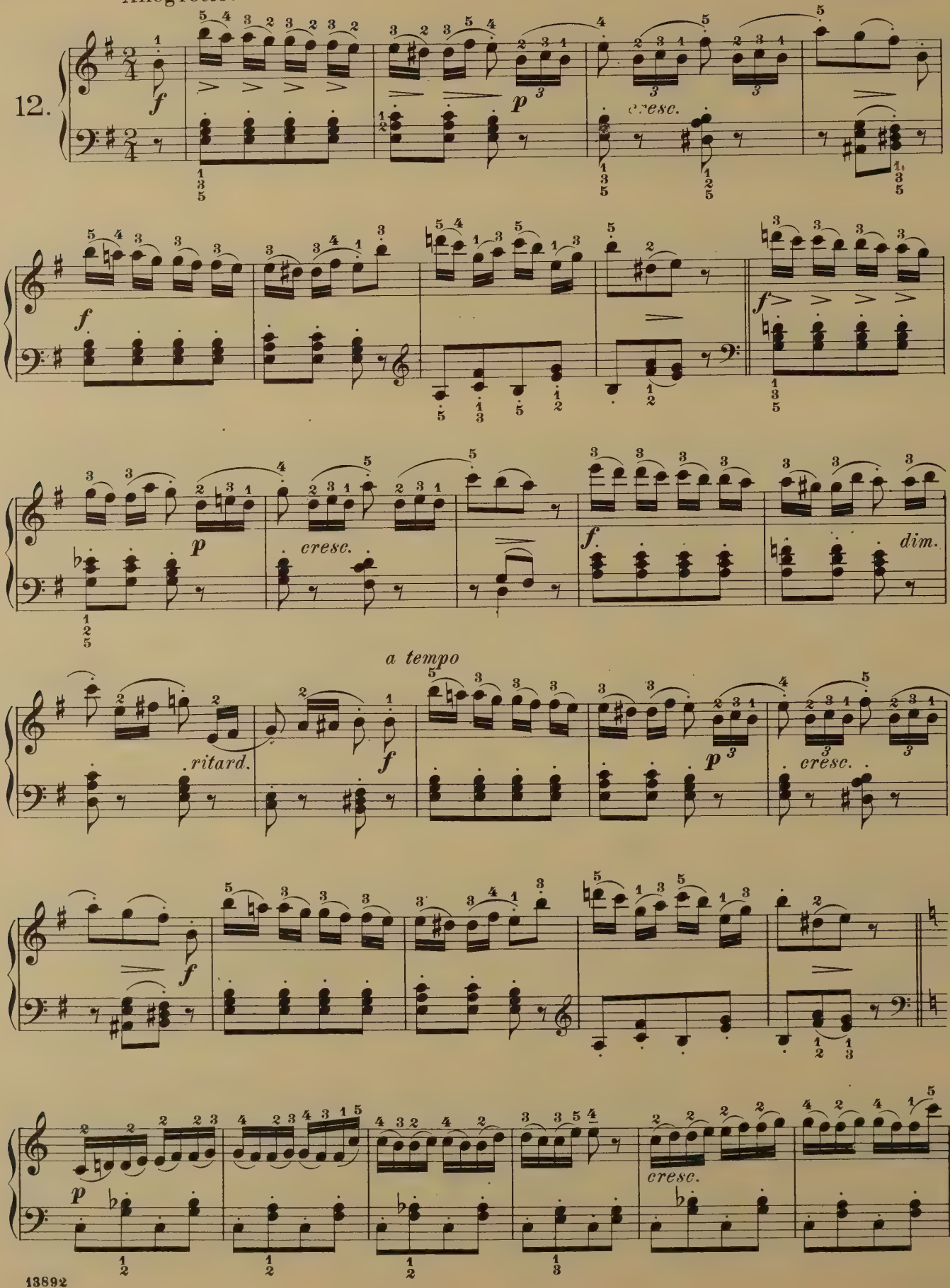
*) Practice with the left hand alone, in this instance, also, is of special importance.

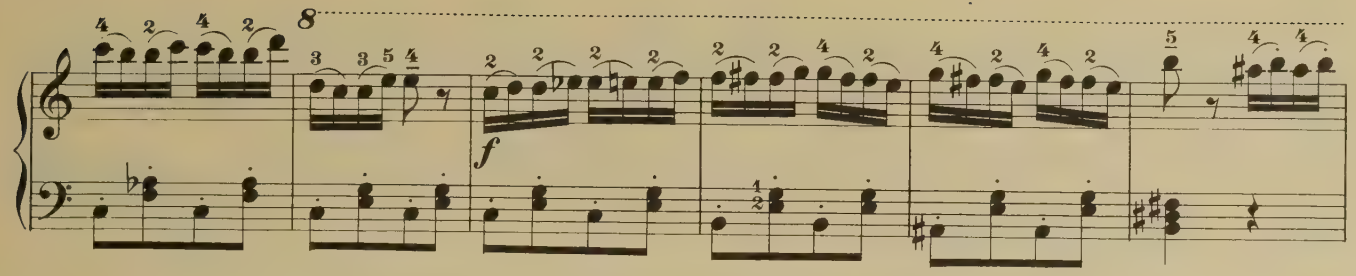

f
p
f
dimin.
p
cresc.
f
1.
2.
p
cresc.
f
f
p

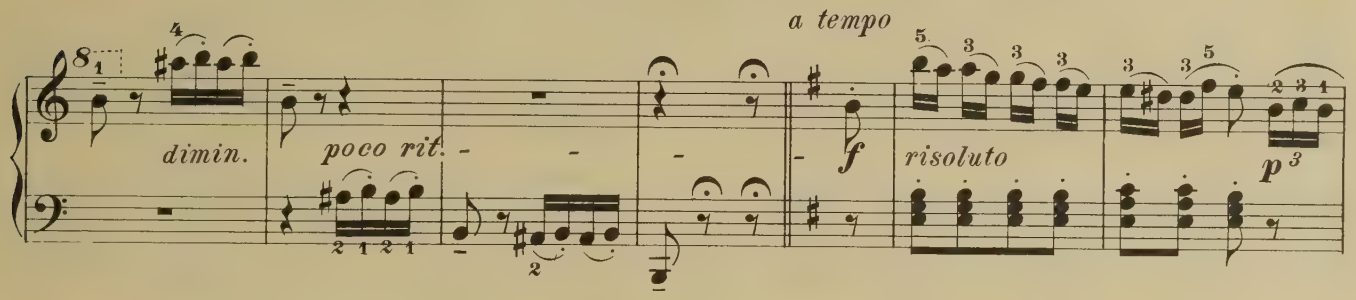
Allegretto.

J. B. DUVERNOY.

12.



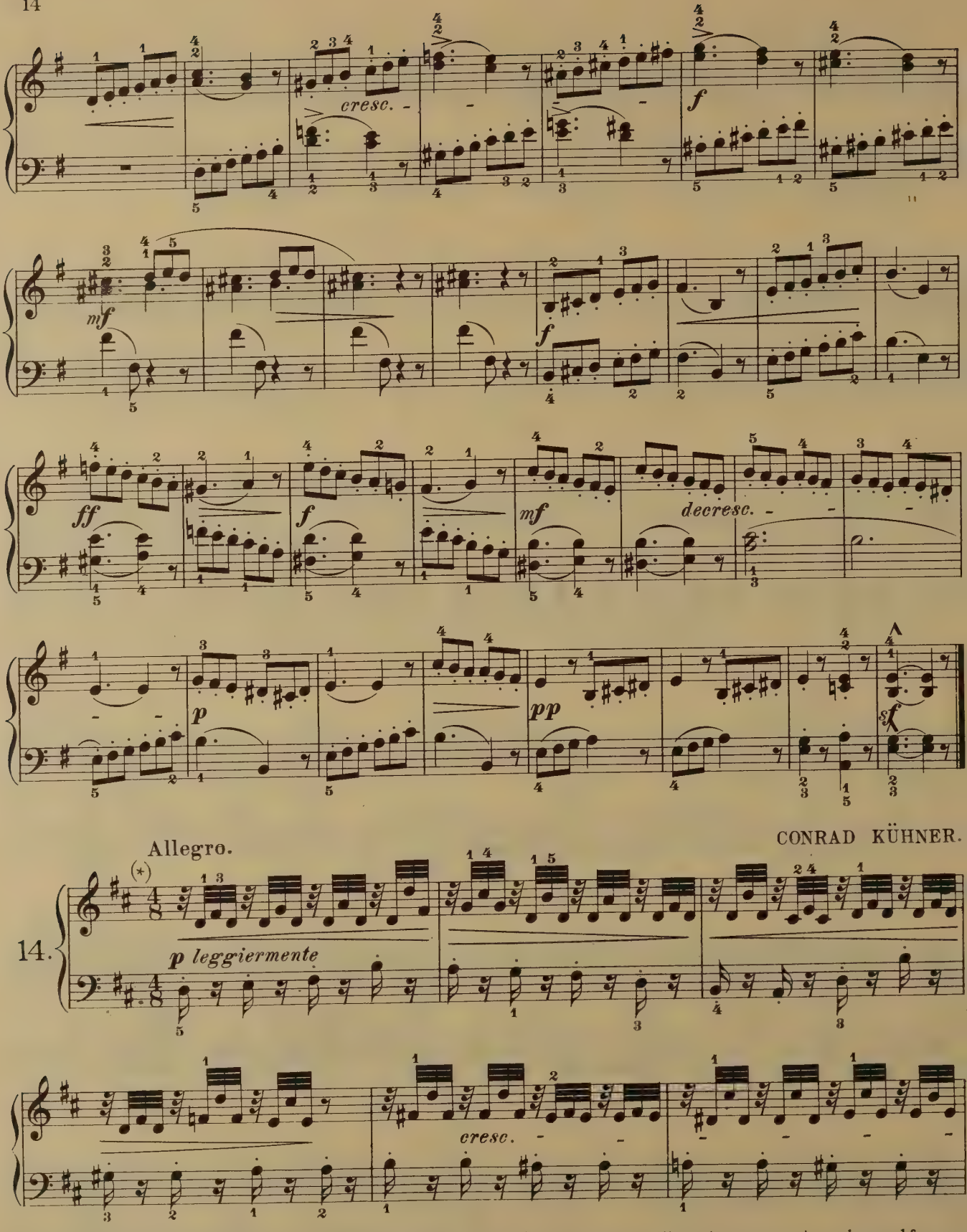




Sehr lebhaft.
Very lively.

OSCAR WERMANN.

13.



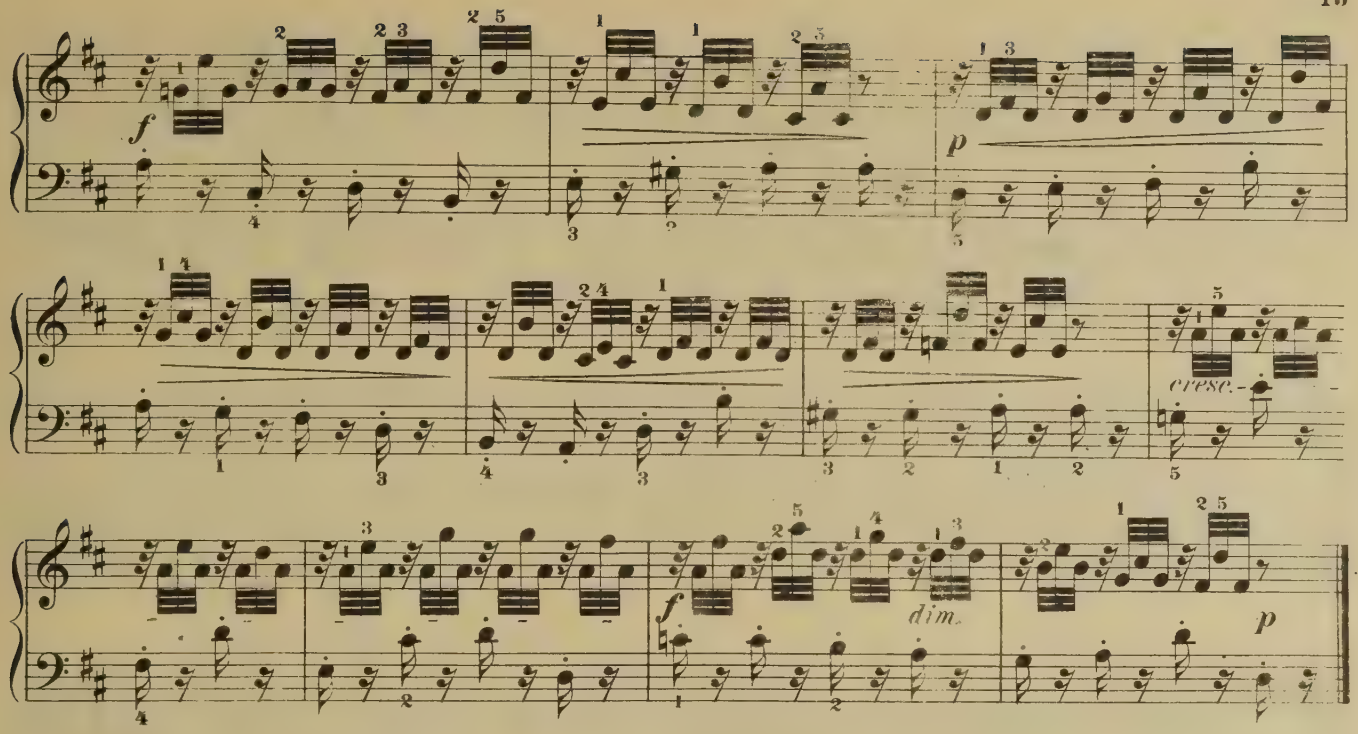
Allegro.

CONRAD KÜHNER.

14.

(*) Für Einzelne steht die Etüde an dieser Stelle vielleicht etwas zu früh; in solchem Falle kann sie etwa gegen Schluss dieses Heftes genommen werden.

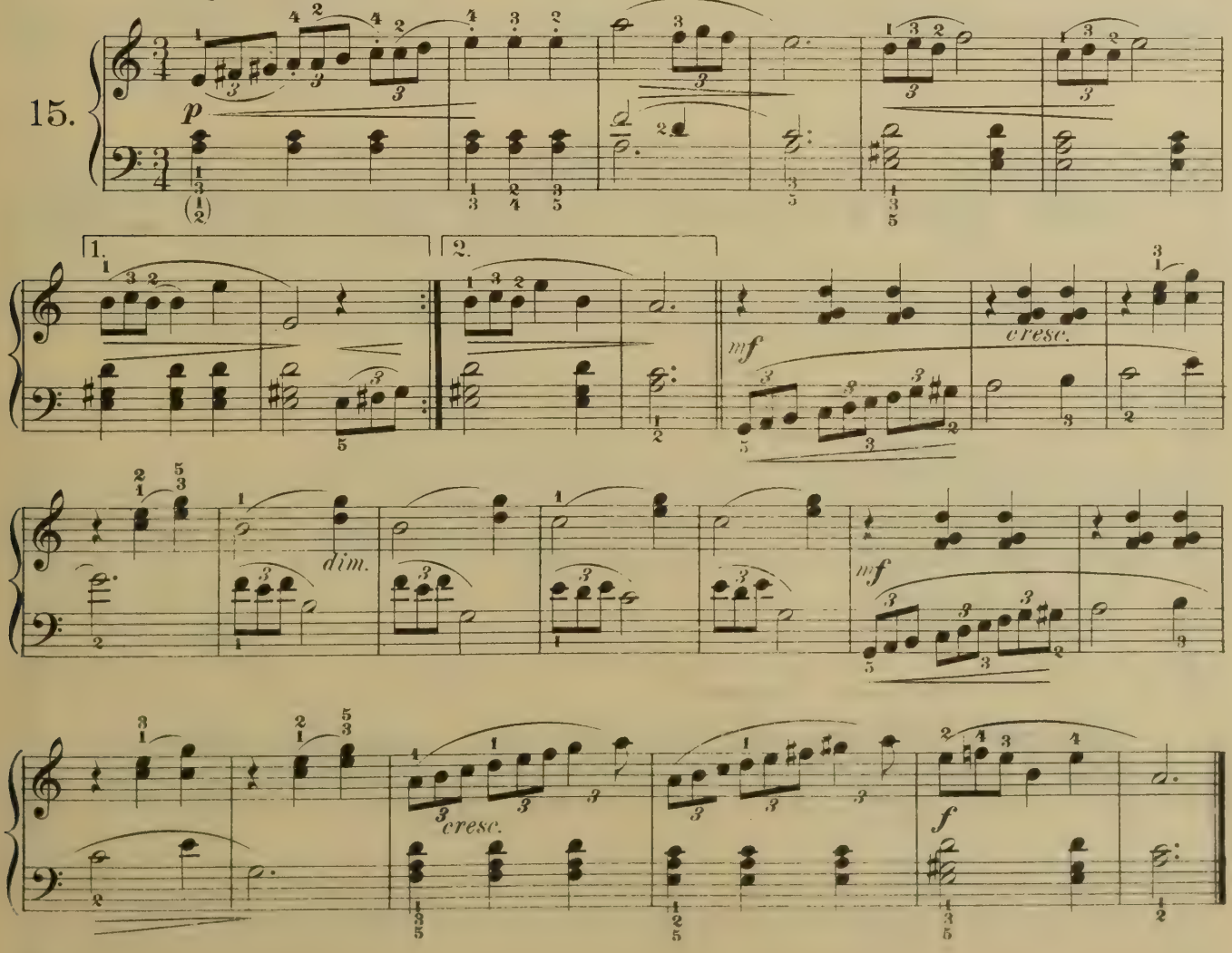
(*) This study will, perhaps, prove too advanced forsome pupils. In this case, it may be taken up further towards the end of this Book.



Allegro moderato.

CONRAD KÜHNER.

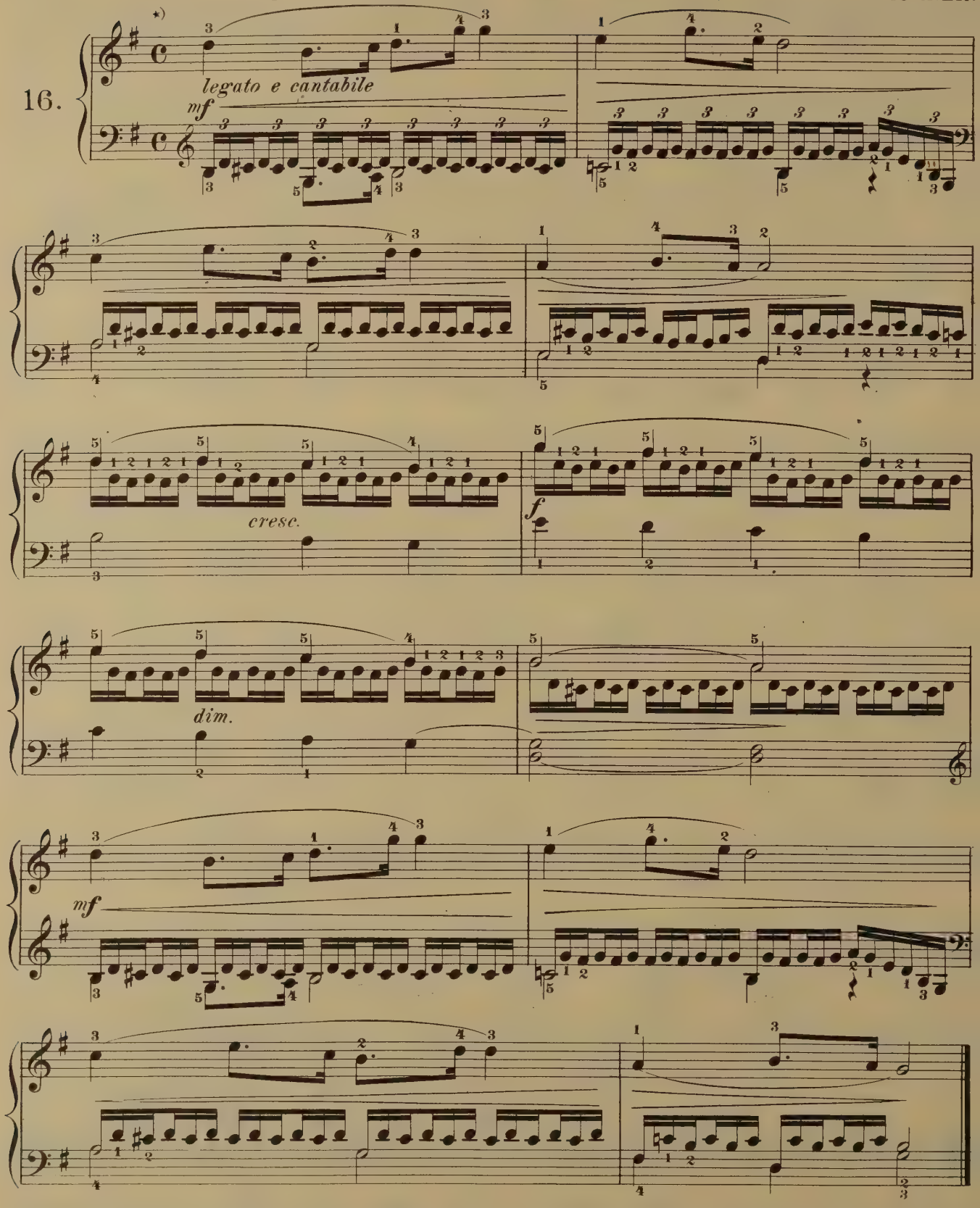
15.



Andantino quasi Allegretto.

CONRAD KÜHNER.

16.



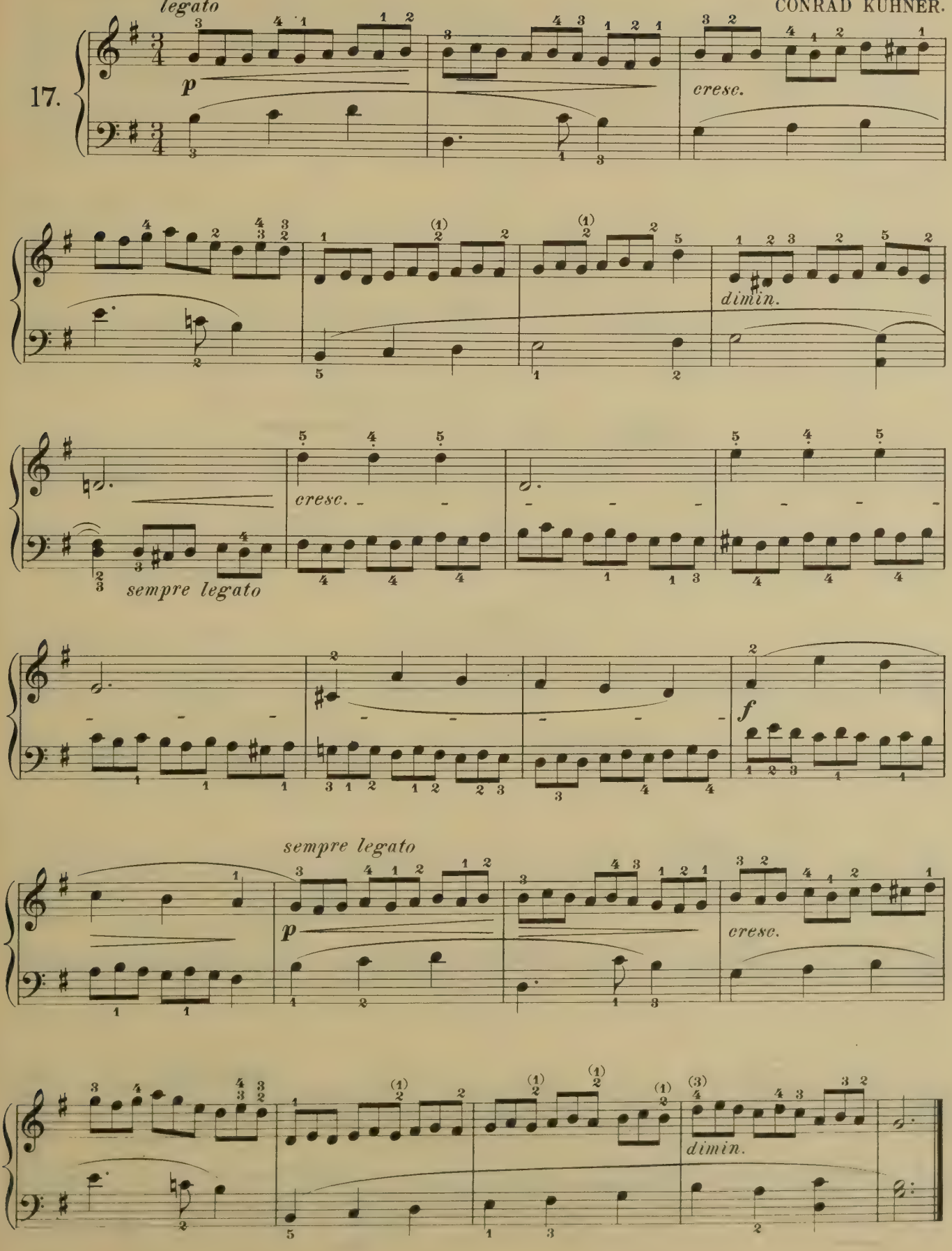
*) Der Hauptzweck dieser Etüde liegt allerdings in der Trillerübung für den 1ten, 2ten Finger; der Triller beansprucht also zunächst das Hauptinteresse. Später aber verlangt die gesangvolle Melodieführung nicht weniger Sorgfalt.

*) The chief aim of this study is, to be sure, the trill-exercises for the 1st and 2nd fingers, so that most attention must at first be paid to the trills; but afterwards, a singing execution of the melody will demand no less care.

Allegro commodo.

CONRAD KÜHNER.

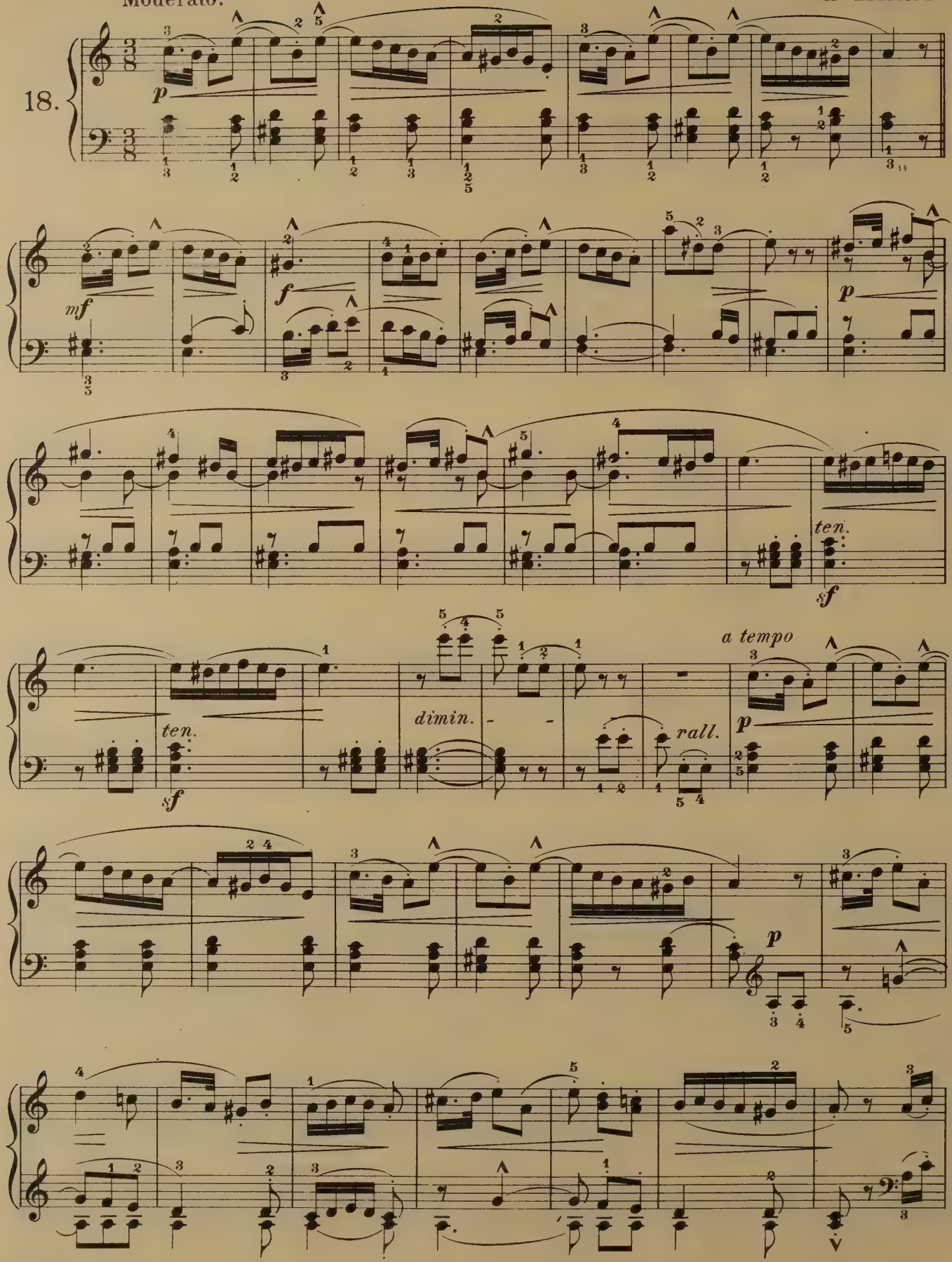
17.



Moderato.

H. LEMOINE.

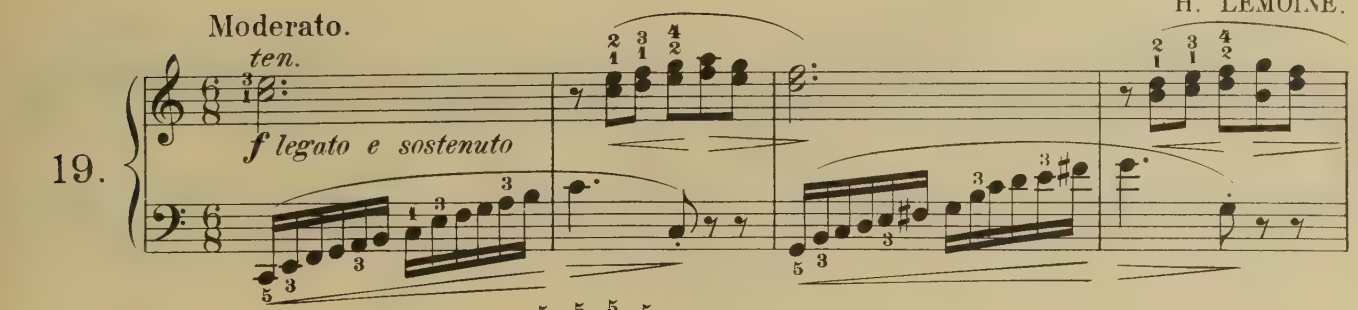
18.

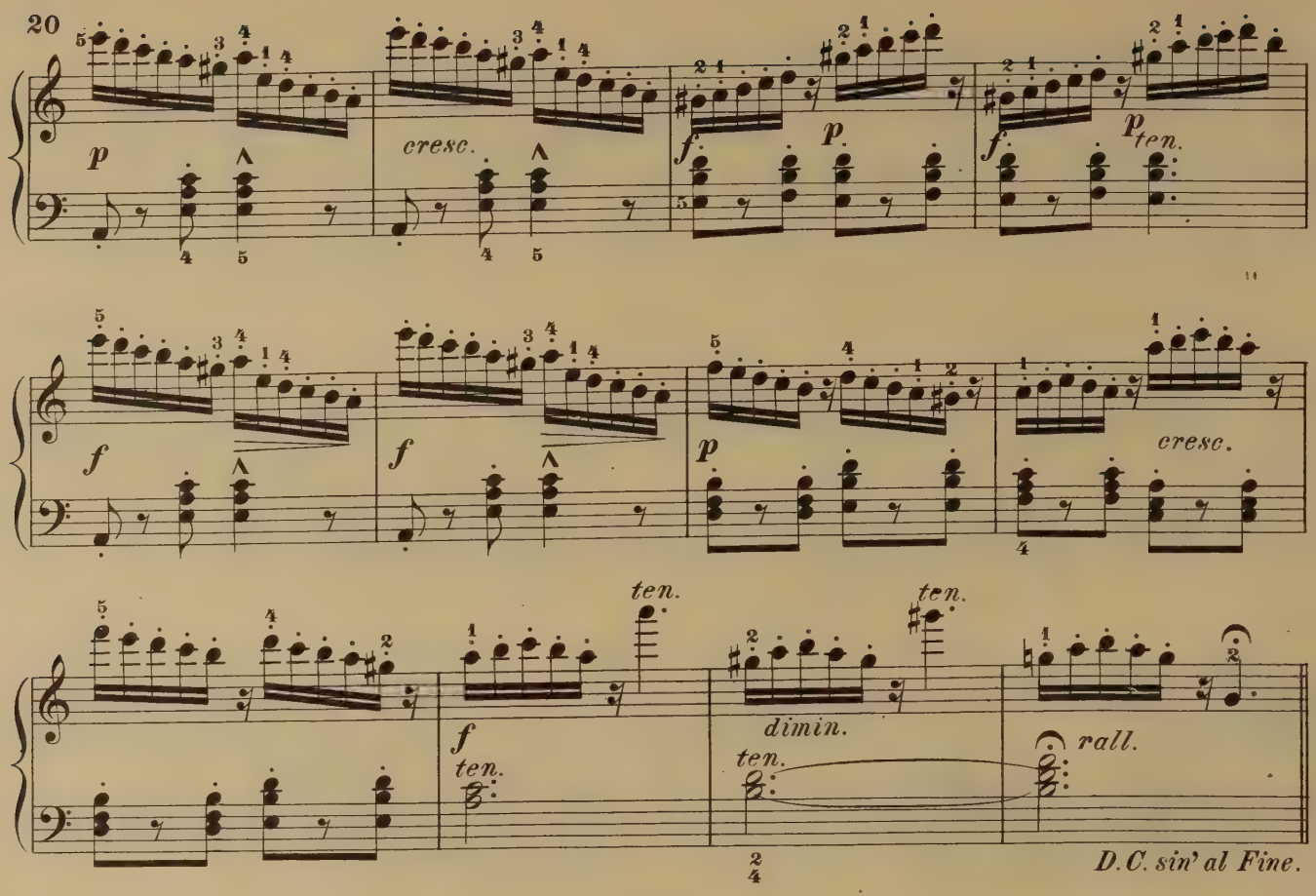


H. LEMOINE.

19.

Moderato.

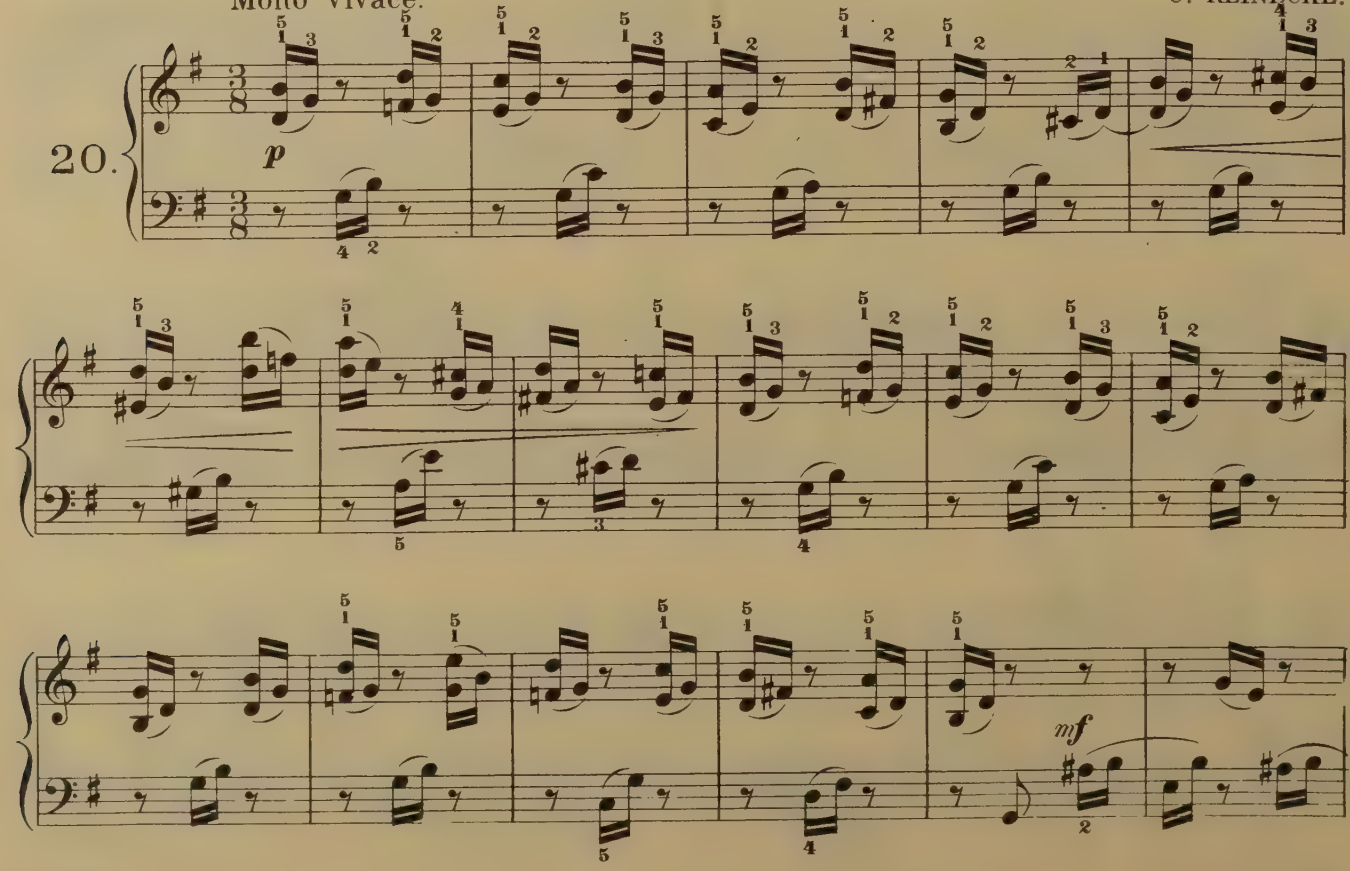


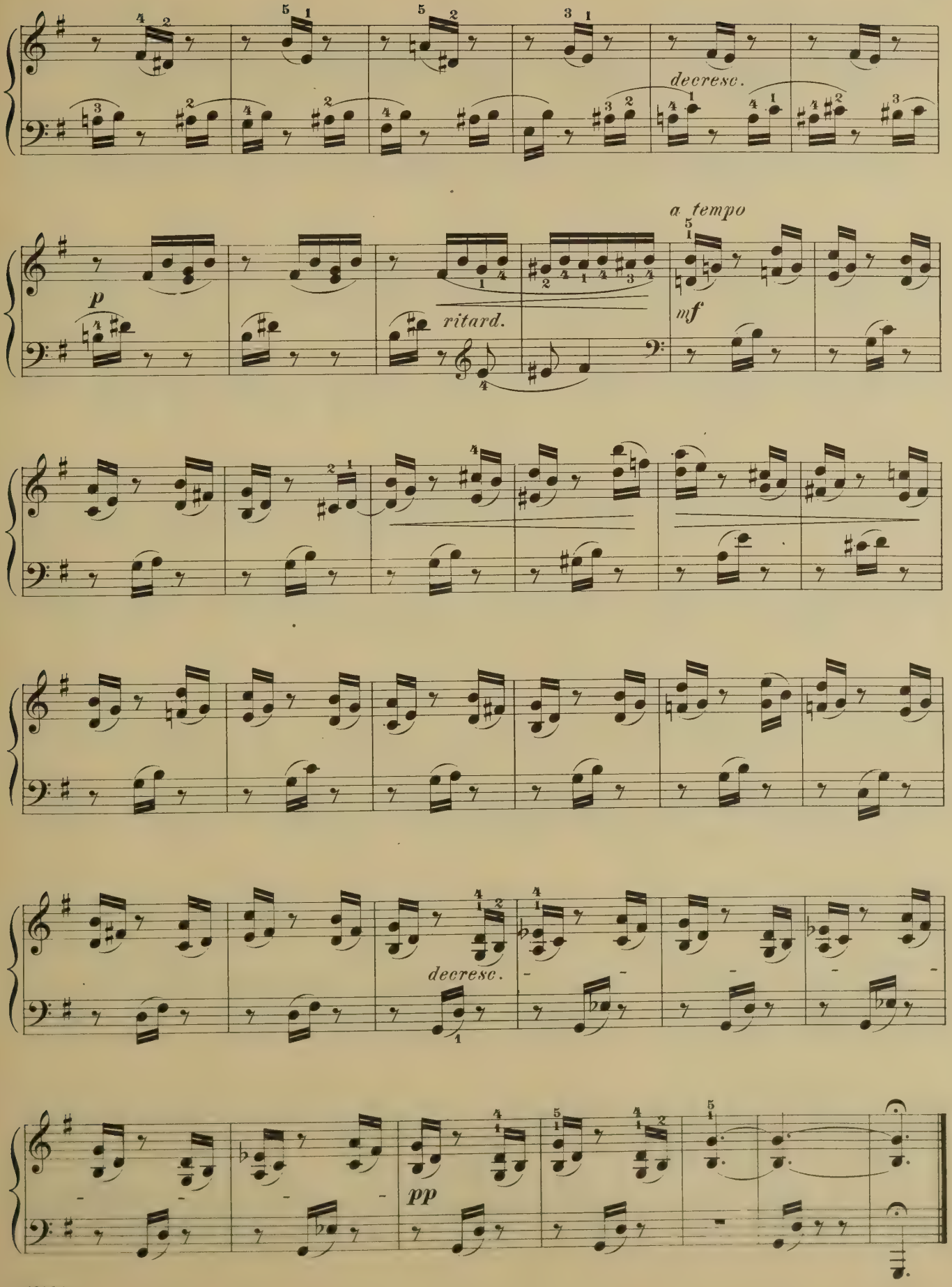


Molto vivace.

C. REINECKE.

20.

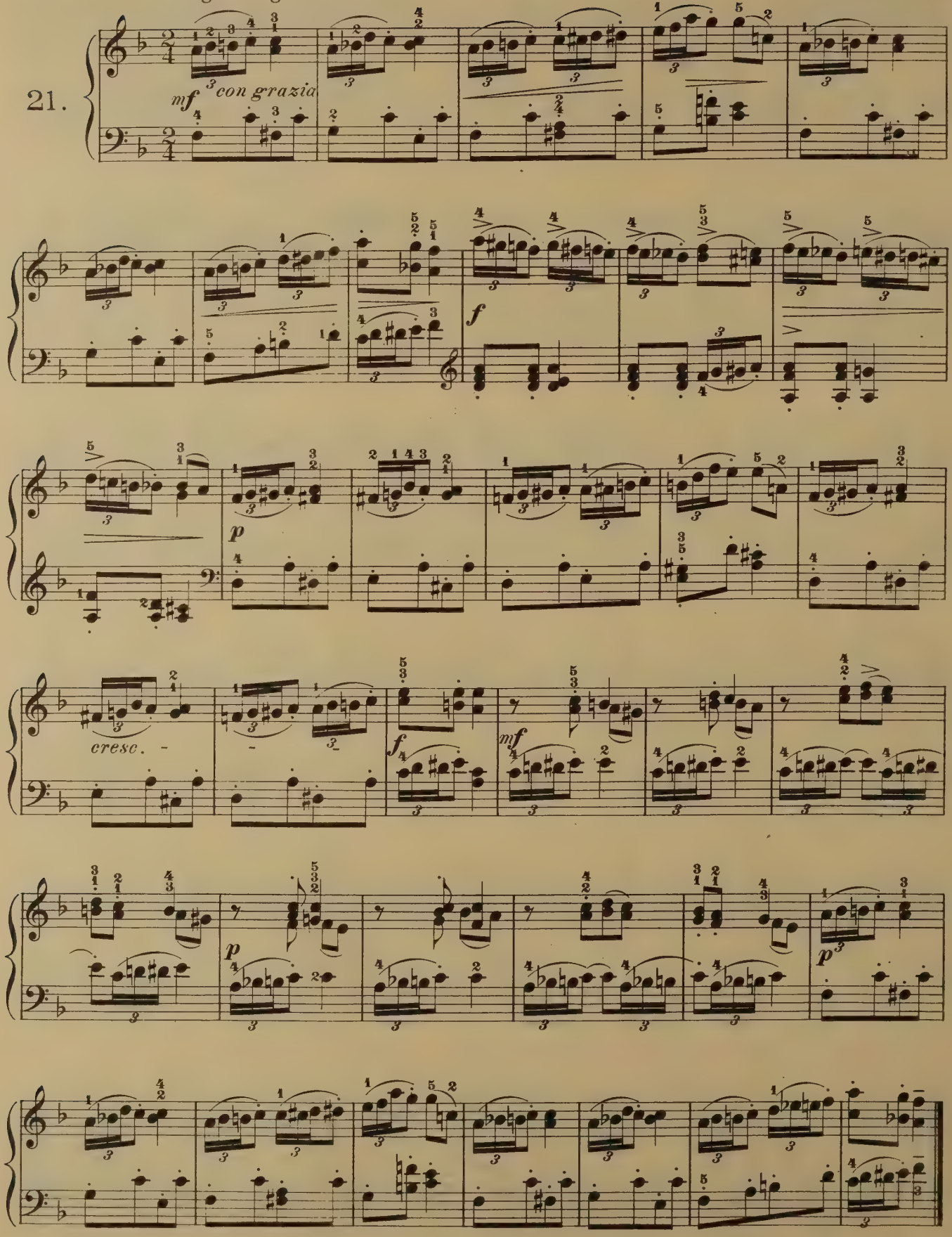



decresc.
a tempo
p
ritard.
mf
decresc.
pp

Allegretto grazioso.

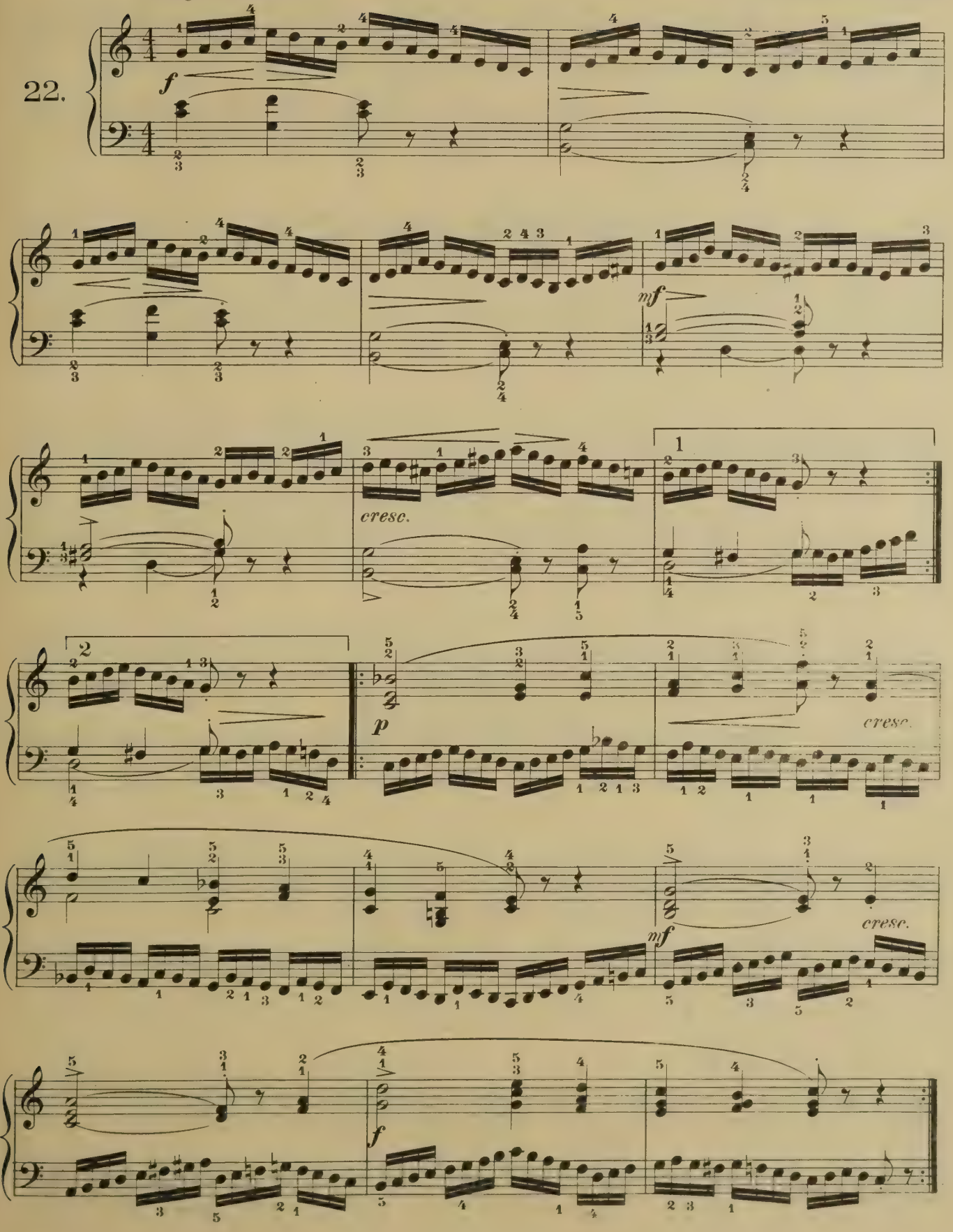
C. REINECKE.

21.



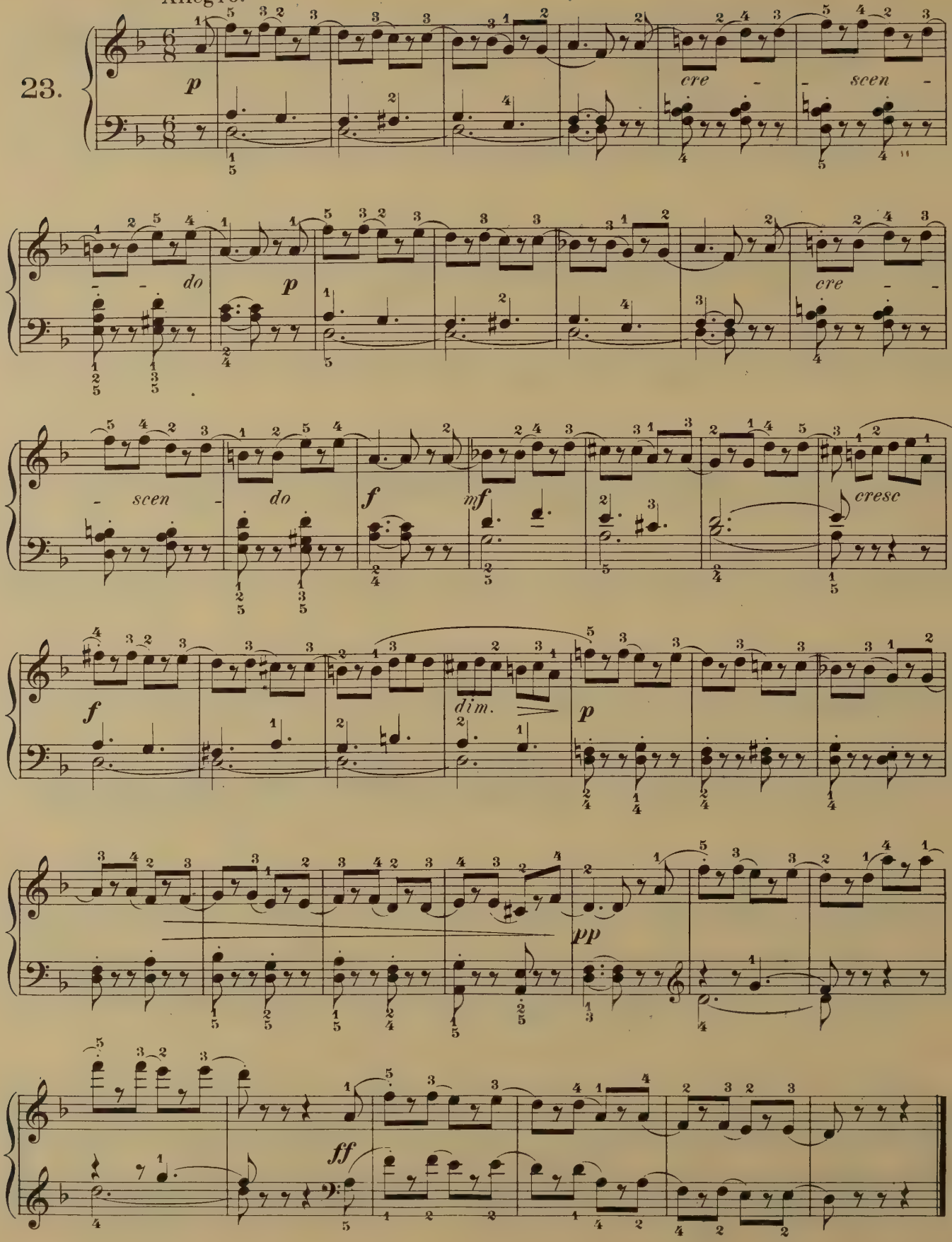
Allegro moderato. LOUIS KÖHLER.

22.



Allegro.

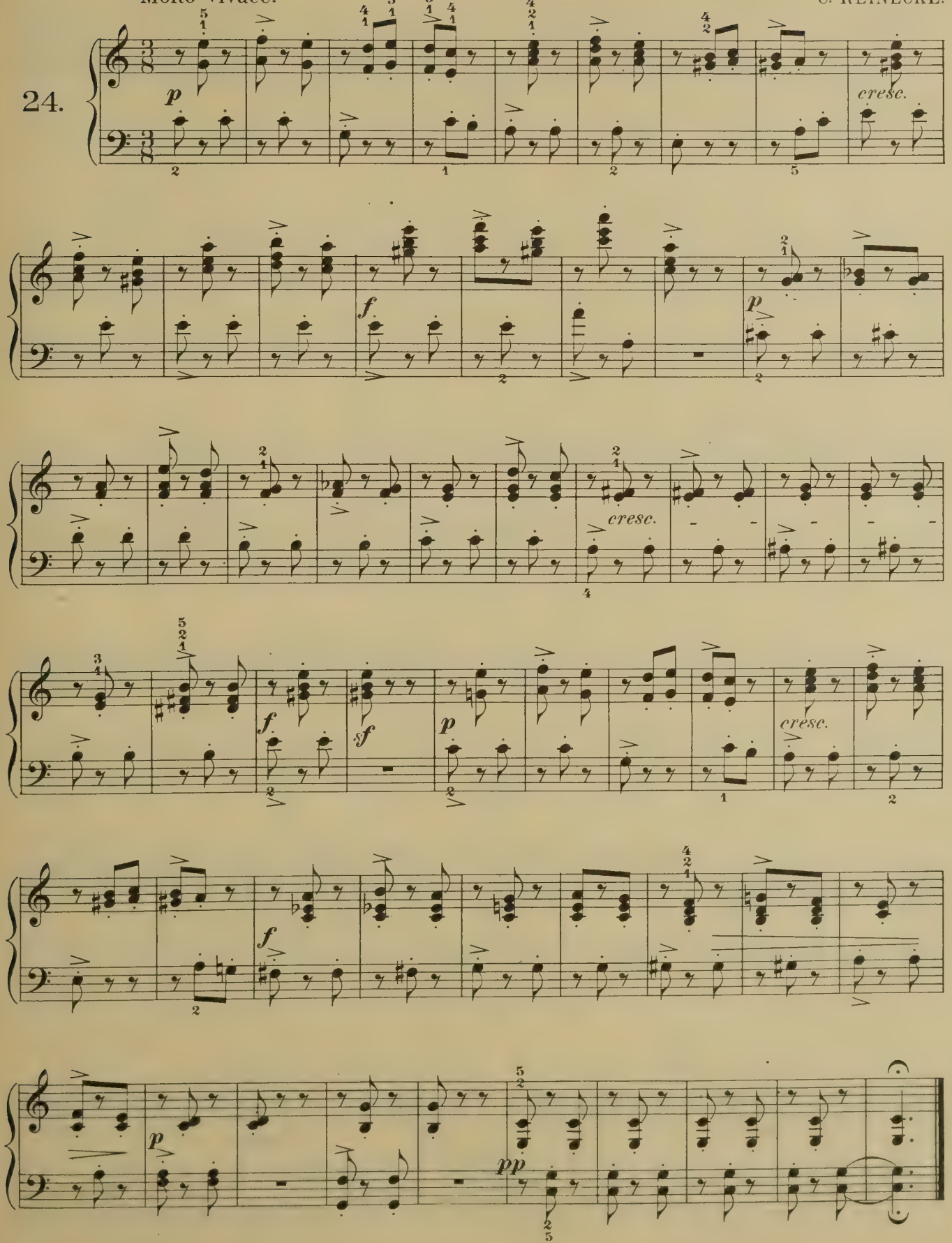
23.



Molto vivace.

C. REINECKE.

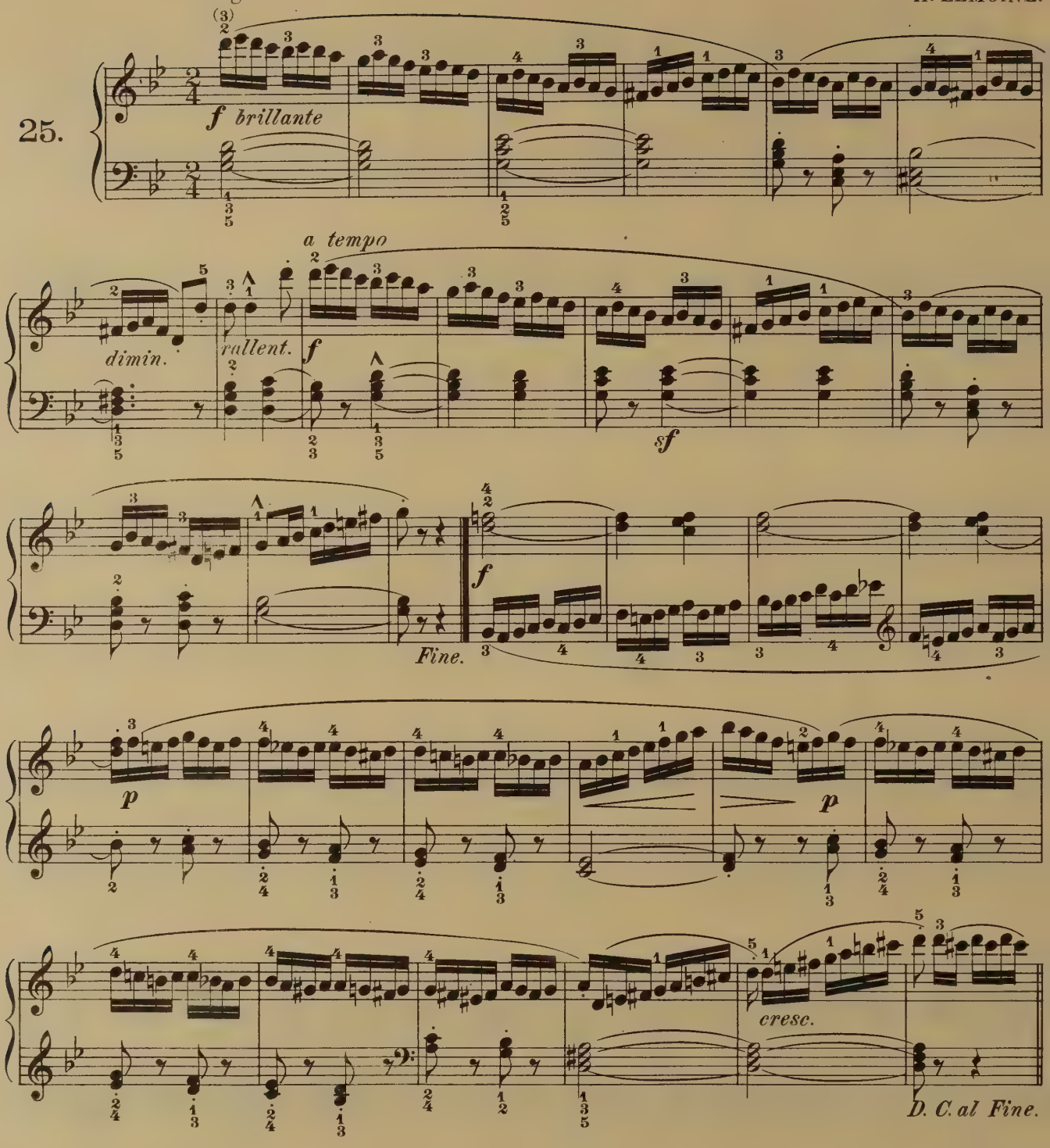
24.



Allegro.

H. LEMOINE.

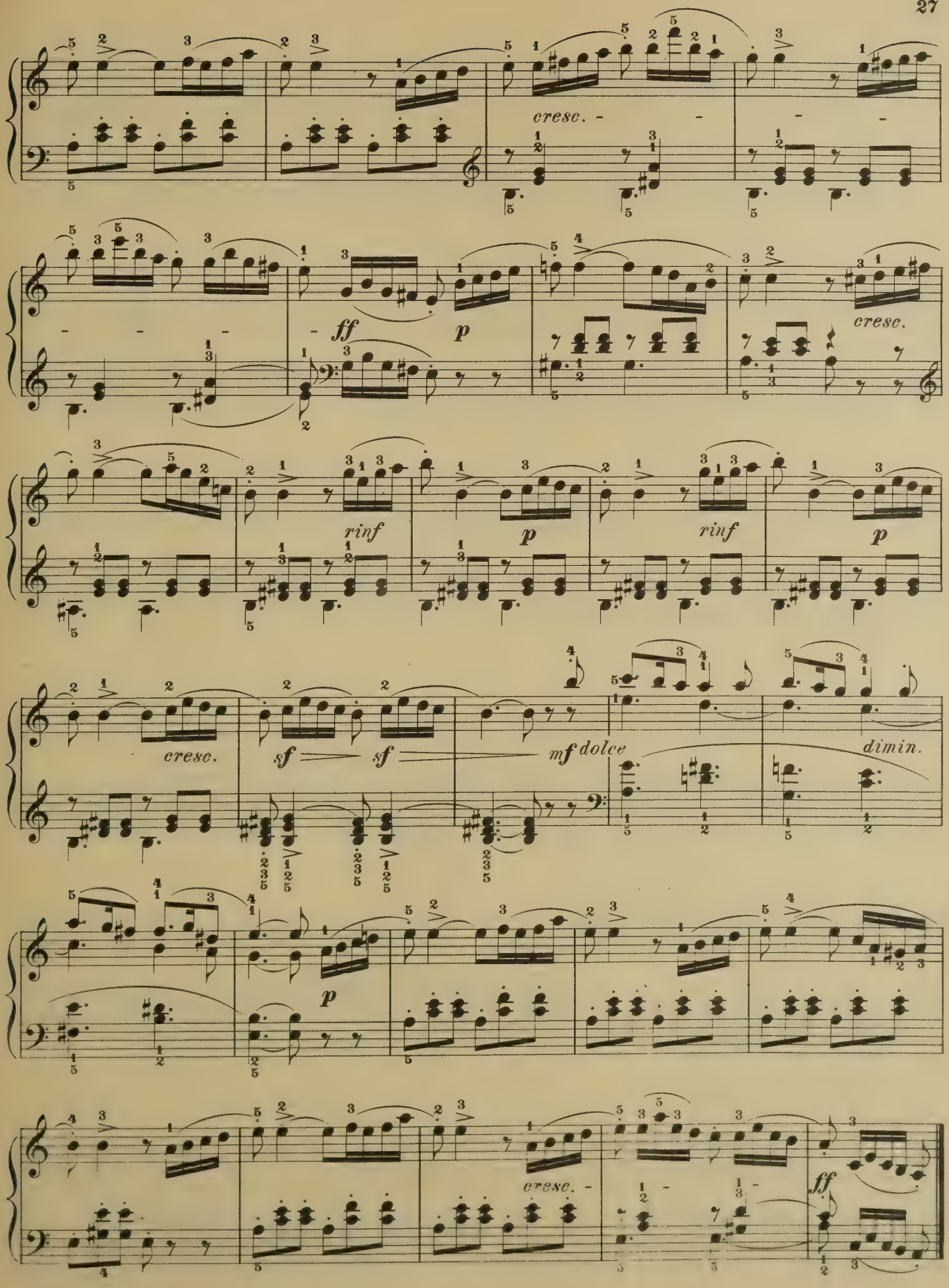
25.



F. LE COUPPEY.

Animato.

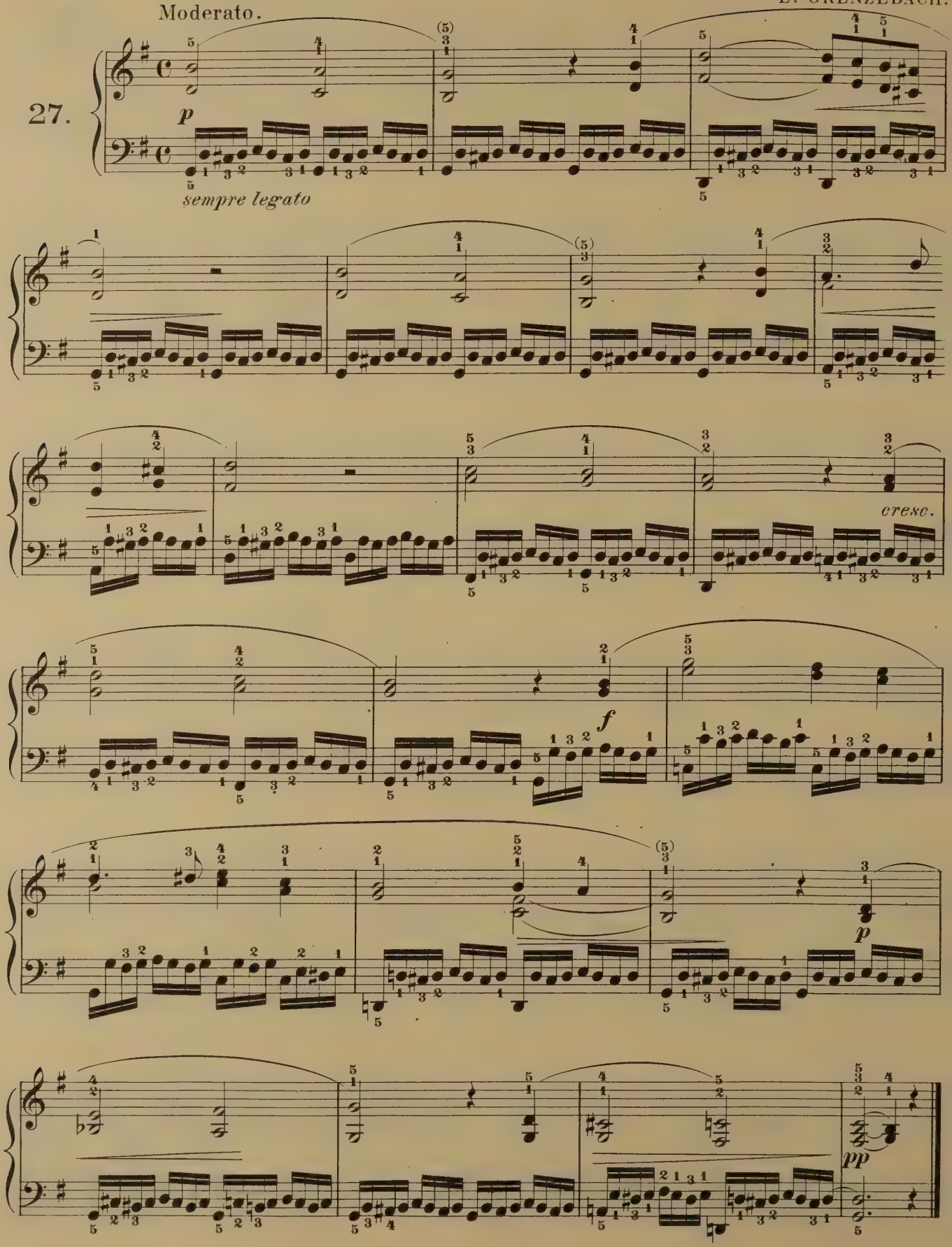
26.


cresc.
ff
p
cresc.
rinf
p
rinf
p
cresc.
sf
sf
mf dolce
dimin.
p
cresc.
ff

E. GRENZEBACH.

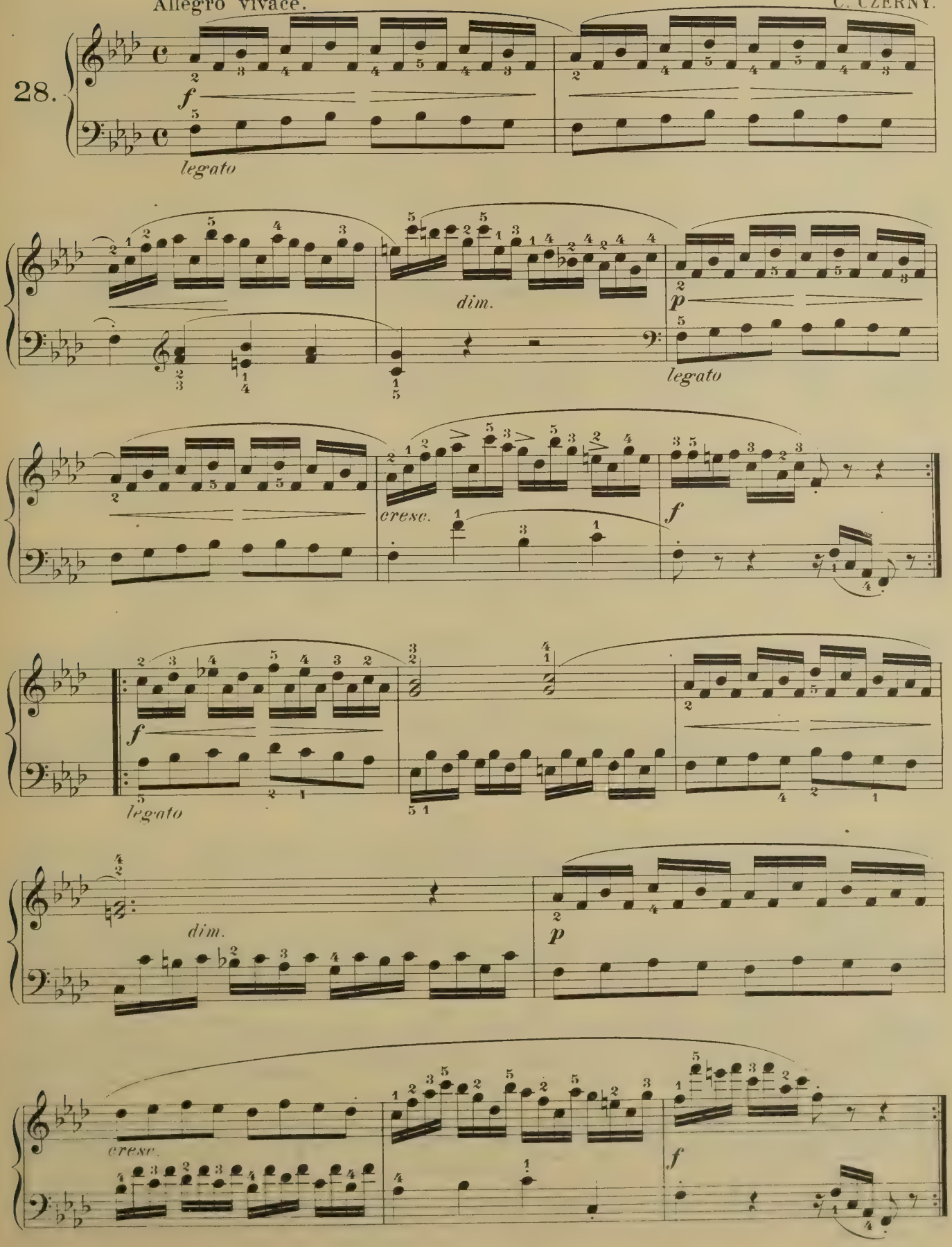
Moderato.

27.



Allegro vivace. C. CZERNY.

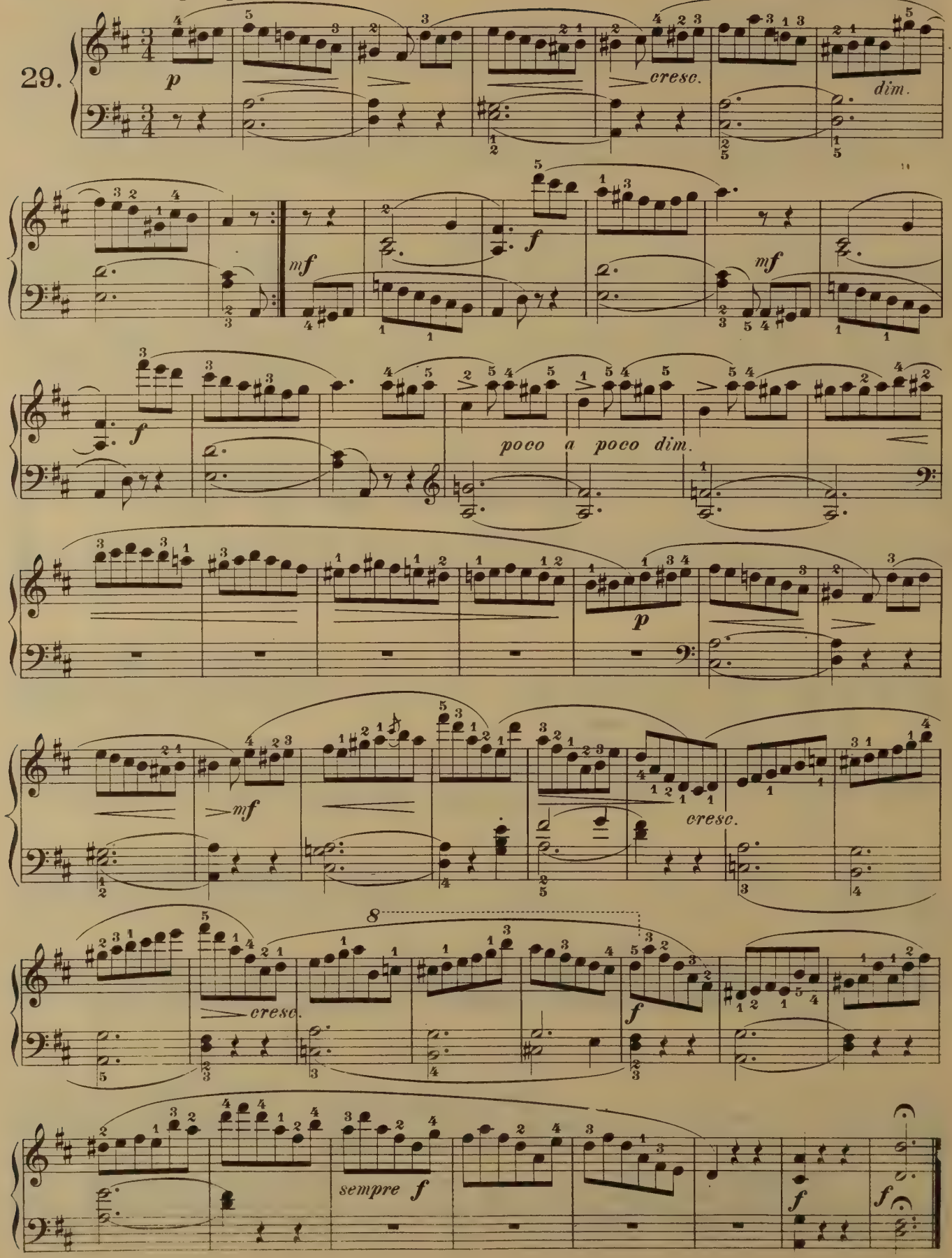
28.



Allegro piacevole.

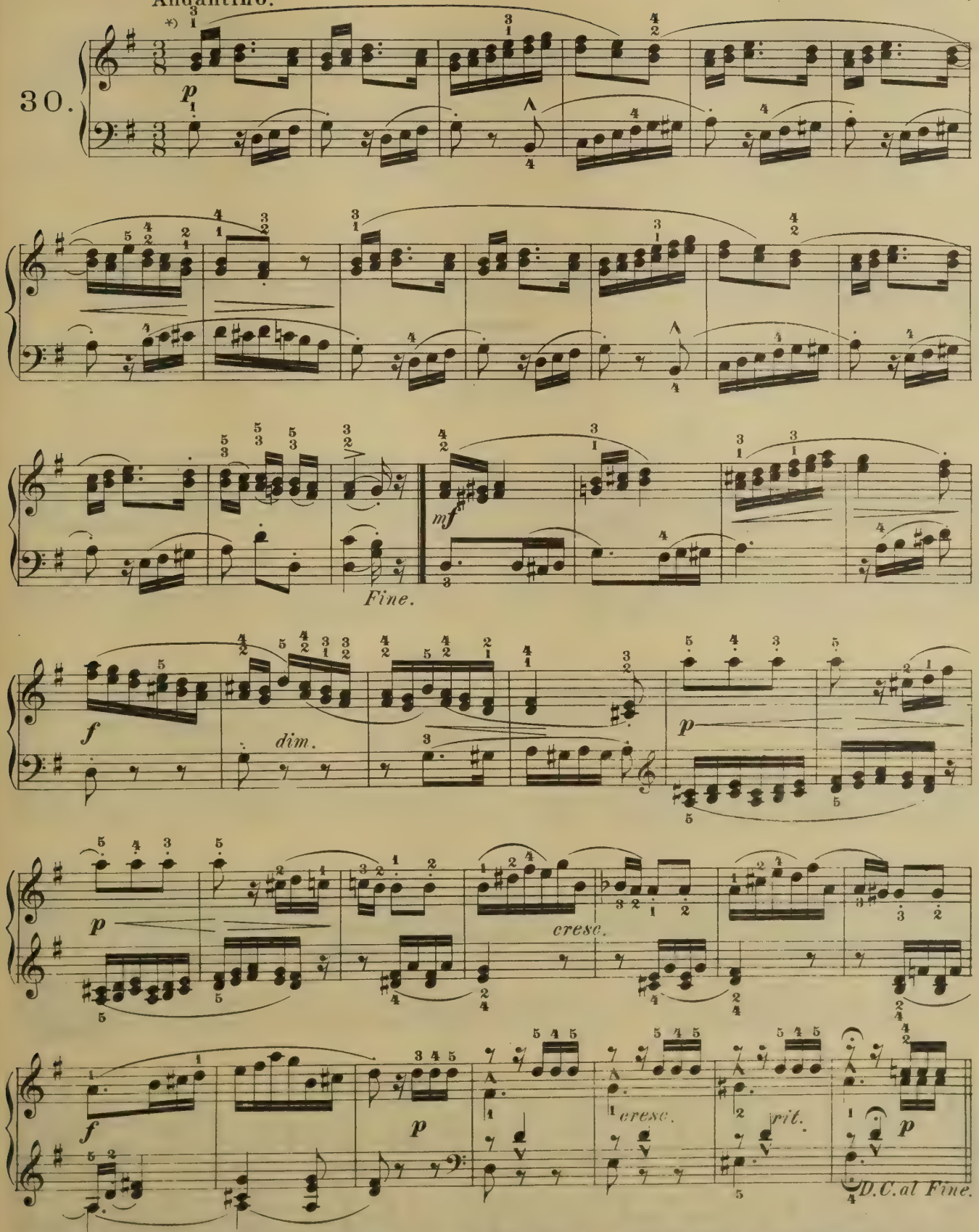
G. TYSON WOLFF.

29.



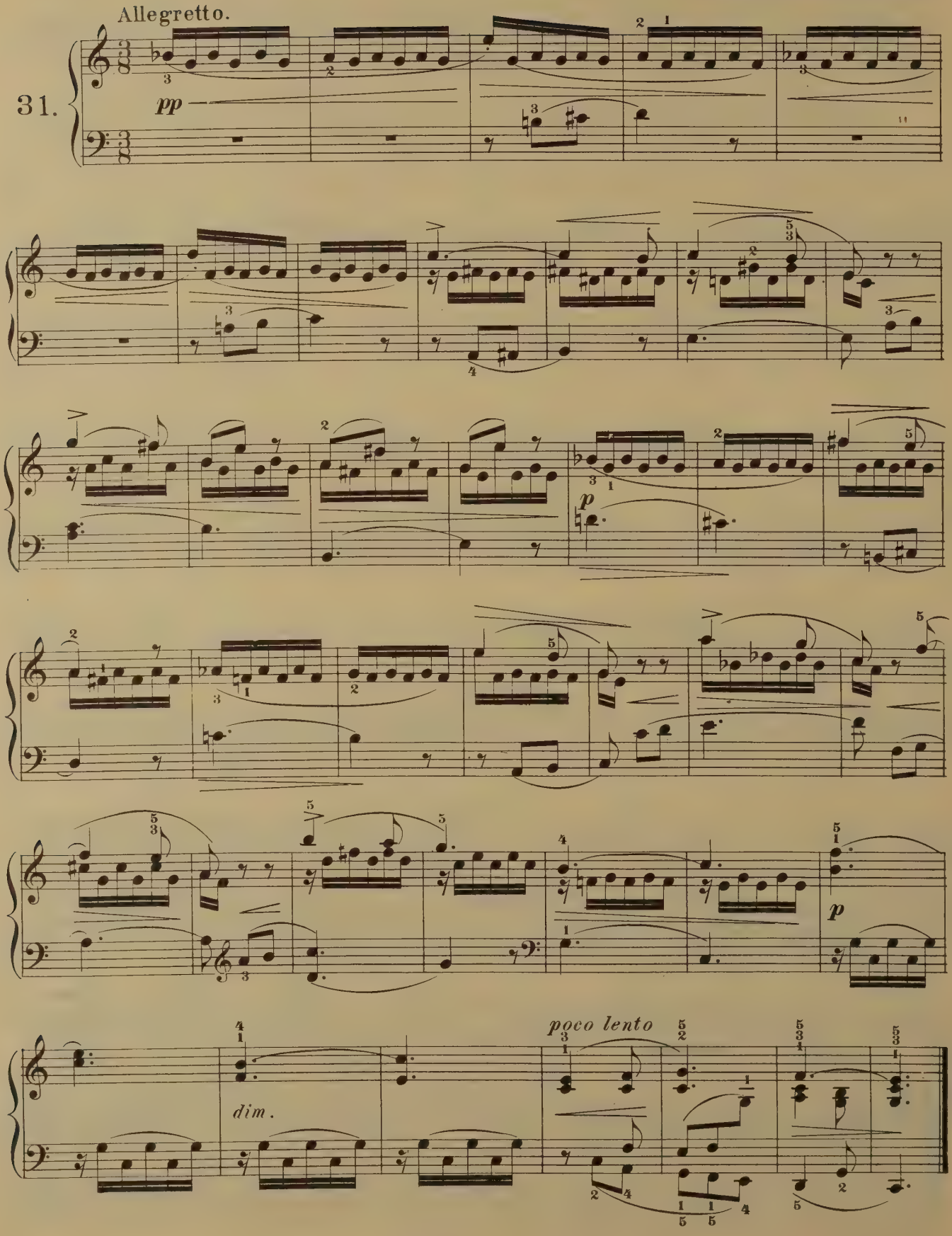
Andantino. H. LEMOINE.

30.



*) Die Fähigkeit, Terzenpaare im genausten Zusammenklang anzuschlagen, muss selbstverständlich vorhanden sein, bevor diese Etüde in Angriff genommen wird; Vorübungen hierzu sind deshalb unerlässlich.

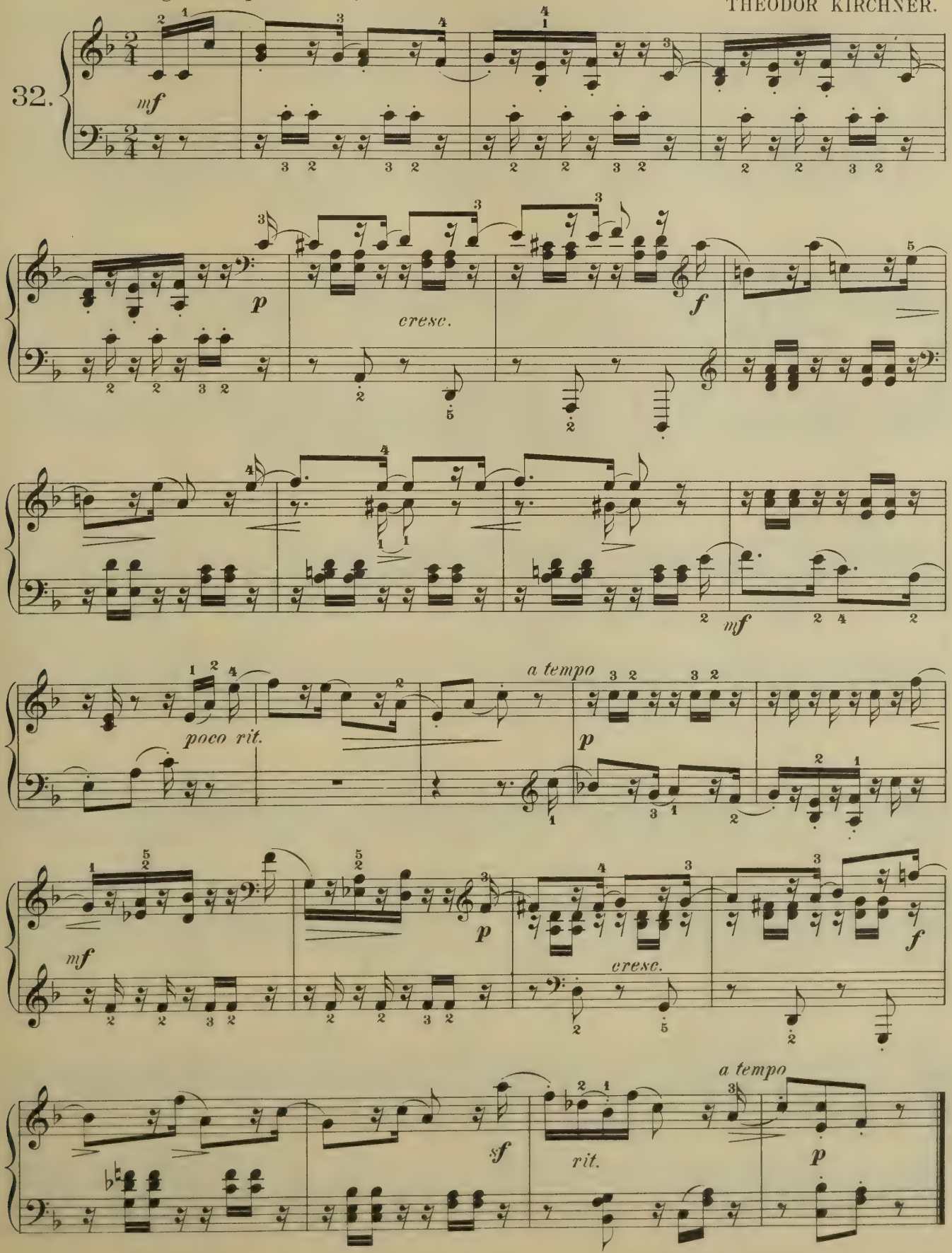
*) Ability to play the pairs of thirds *exactly together* must, of course, have been acquired *before* this study can be attempted. Preliminary practice is consequently indispensable.


Allegretto.
31.
pp
p
p
dim.
poco lento

Allegretto. *(poco vivace.)*

THEODOR KIRCHNER.

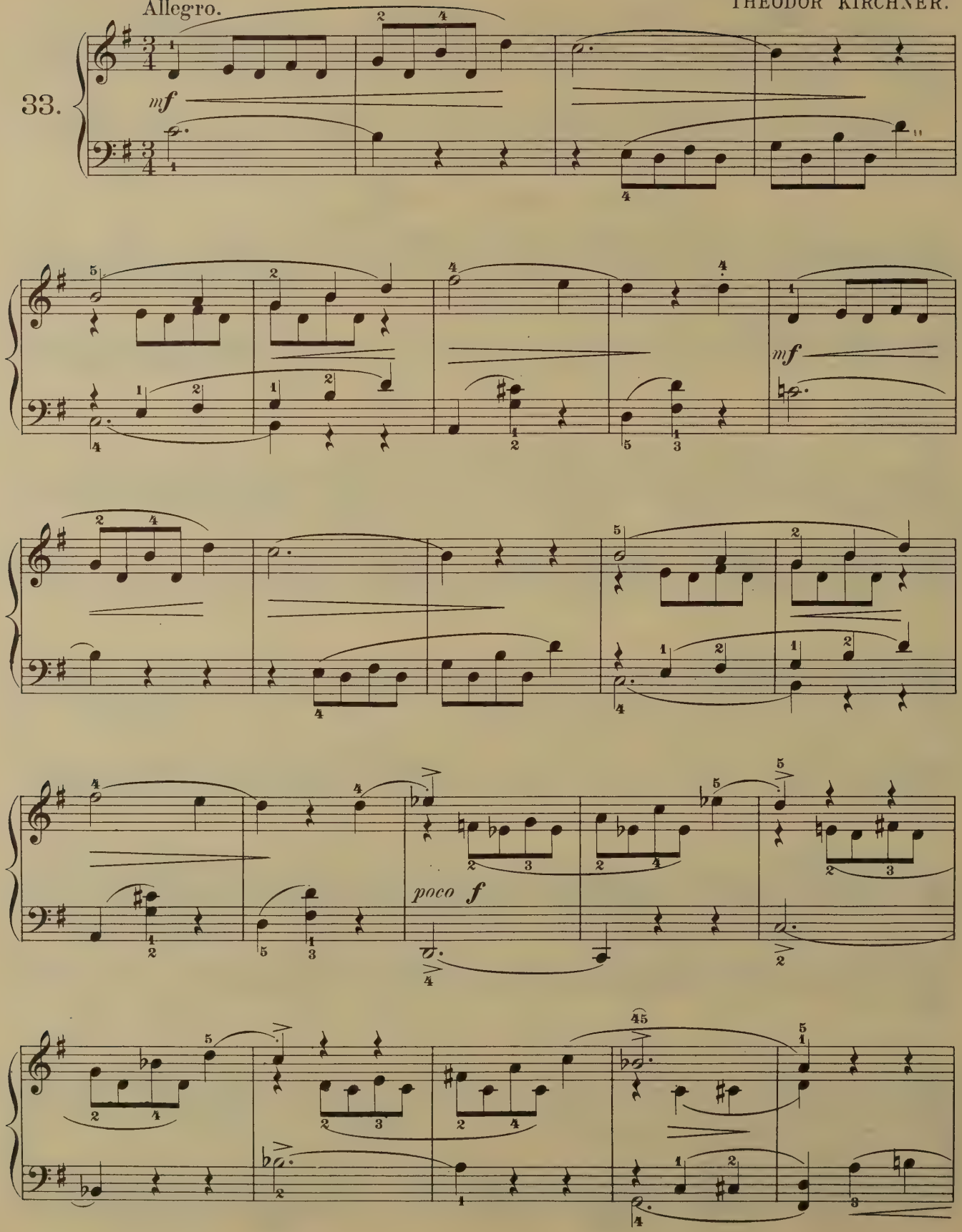
32.

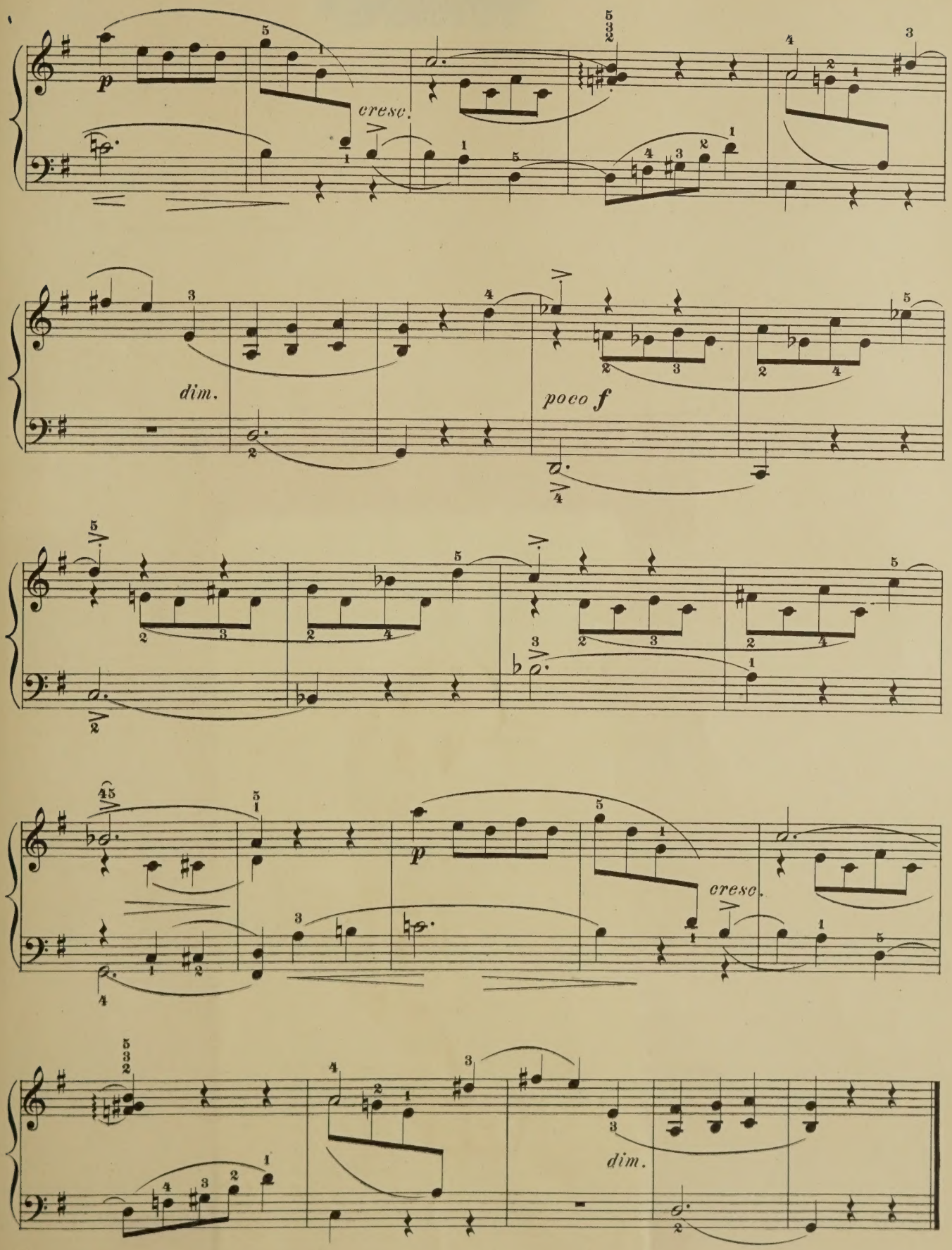


Allegro.

THEODOR KIRCHNER.

33.

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